John Bridge.

DESIGNS

FOR

ORNAMENTAL VILLAS.

BY

P. F. ROBINSON,

ARCHITECT, F.S.A.

AUTHOR OF A WORK ON RURAL ARCHITECTURE, AN ATTEMPT TO ASCERTAIN THE AGE OF MICKLEHAM CHURCH IN SURREY, AND THE VITRUVIUS BRITANNICUS.

LONDON:

PRINTED FOR JAMES CARPENTER AND SON, OLD BOND STREET.

1827.

C. and C. Whittingham, Chiswick.

ADDRESS.

In presenting myself again before the public, I redeem a promise made upon concluding my late work on Rural Architecture; and I do so, not from any vain expectation that my production will be superior to the efforts of my predecessors, but from a conviction that every man, who has devoted some time and attention to his subject, may add to the store of human knowledge, and contribute the result of his experience in aid of those who may be pursuing the same course. The habit of long and severe application to the study of architecture from my early youth may authorize the step I have taken, and as most of the Designs have been carried into effect, they may be of use to others in affording hints which no doubt will be improved upon. The wonderful increase of buildings, not only in the metropolis, but in almost every provincial town, the extensive plans which are now in contemplation, and the rapidity with which our watering places especially have been enlarged, are additional reasons for a proceeding which may be considered presumptuous, in reflecting upon the many able works which have been published upon the subject of Architecture as applied to Villas, or Ornamental Residences, upon a moderate scale; but I confess that my chief inducement, in venturing again to present the fruits of my professional practice, is a conviction that something is still wanting to reform that absence of taste and good feeling which is so manifest in most of our modern buildings, where the aid of the architect has not been sought in creating them. The mere builder cannot be supposed to possess that refinement of art which the man regularly educated, and with perhaps the advantage of having visited other countries, should enjoy; hence the futile attempts which every where appear, obtruding themselves upon the pictorial eye, and offending those whose judgment would lead them to expect better things.

As a book of reference in aid of those who are about to build, or as hints from which some assistance may be obtained, the present work is therefore offered to the public. The Designs are given in various styles of Architecture, as far as those styles are applicable to the domestic purposes of the present age, so as to produce good, airy, and cheerful rooms. In composing these I have avoided the Asiatic mode of building as incompatible with the arrangements necessary to a residence in this country, the open Galleries and Verandahs suiting but ill with the humid atmosphere of England. For the same reason, and with the same feelings, I have avoided giving any Design in the Egyptian manner, the great characteristic of that style being extent; and occasions seldom occur where it can be applied with consistency. It is true that Gate Lodges have been composed in this way; but surely such attempts are puerile when compared with the gigantic effects produced by the original works, braving the hand of time. The building erected in Piccadilly, by Mr. Bullock, for his collection of Natural History was designed, and superintended during the execution by myself; the Egyptian style having been adopted by him, in order to attract public observation as an Exhibition Room: the Temple of Dendera furnished me with authorities; and Denon's large work afforded me details, which I there employed to the best of my ability.

With these observations I close the present undertaking, in order to turn my attention to a work on Farm Buildings, the materials for which have long since been collected, and which has been some time advertised.

P. F. ROBINSON, F. S. A.

Brook Street, Grosvenor Square,
April, 1827.

A LIST OF THE PLATES.

DESIGN, No. I.

FOR A RESIDENCE IN THE SWISS STYLE.

No. 1. Principal Story.
2. Chamber Story.
3. South Elevation.
No. 4. Side Elevation.
5. Scenic View.

DESIGN, No. II.

IN THE SWISS STYLE FOR AN ENTRANCE LODGE CONNECTED WITH A WATERMILL.

6. North Elevation.
7. South Elevation.
8. Scenic View.

DESIGN, No. III.

FOR A RESIDENCE IN THE GRECIAN STYLE.

9. Principal Story.
10. Bedchamber Story.
11. South Elevation.
12. Entrance Front.
13. Scenic View.
14. Interior of the Library.
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16. The Saloon.

DESIGN, No. IV.

FOR A RESIDENCE IN THE PALLADIAN STYLE.

17. Principal Story.
18. Bedchamber Story.
19. South Elevation.
20. The Entrance Court.
21. Scenic View.
22. The Terrace.
23. Interior of the Hall and Staircase.
24. Interior of the Conservatory.

DESIGN, No. V.

FOR A RESIDENCE IN THE OLD ENGLISH STYLE.

No. 25. Principal Story.
26. Chamber Story.
27. The Entrance Front.
28. Side Elevation.
29. The South Front.
30. Scenic View.
31. Ditto.
32. The Stables.

DESIGN, No. VI.

FOR A RESIDENCE IN THE CASTELLATED STYLE.

33. Principal Floor.
34. Chamber Floor.
35. The South Front.
36. The North Front.
37. Scenic View.
38. The Gate Lodge.
39. Scenic View of the same.
40. The Bridge.

DESIGN, No. VII.

FOR A RESIDENCE IN THE STYLE OF THE ANCIENT MANOR HOUSE.

41 The Ground Floor.
42. The Chamber Floor.
43. The Entrance Front.
44. The East Front.
45. The South Front.
46. Scenic View.
47. Ditto.
48. The Lodge.

DESIGN, No. VIII.

FOR A RESIDENCE IN THE MODERN ITALIAN STYLE.

49. Basement Story.
50. Principal Story.
51. Chamber Story.
52. The Entrance Front.
53. The Garden Front.
54. Scenic View.
55. The Gate Lodge.
56. The Bath.

DESIGN, No. IX.

FOR A RESIDENCE IN THE ANGLO NORMAN STYLE.

No. 57. Principal Plan.
58. Chamber Plan.
59. The Entrance Front.
60. The South Front.
No. 61. Scenic View.
62. Ditto.
63. Interior of the Hall.
64. Interior of the Drawing Room.

DESIGN, No. X.

FOR A RESIDENCE IN THE DECORATED STYLE OF HENRY THE SEVENTH'S TIME.

65. Principal Plan.
66. Chamber Plan.
67. The Entrance Front.
68. The East Front.
69. Scenic View.
70. The Drawing Room.
71. The Interior Court.
72. The Stables.

DESIGN, No. XI.

FOR A RESIDENCE IN THE ELIZABETHAN STYLE.

73. Principal Plan.
74. Chamber Plan.
75. Entrance Front.
76. The South Front.
77. The West Front.
78. Scenic View.
79. Ditto.

DESIGN, No. XII.

FOR A GARDEN HOUSE IN THE ELIZABETHAN STYLE.

80. Scenic View.

DESIGN, No. XIII.

FOR A RESIDENCE IN THE STYLE OF AN ANCIENT TIMBER BUILDING.

No. 81. Principal Plan.
82. Chamber Plan.
83. South Elevation.
No. 84. West Elevation.
85. Scenic View.
86. The Offices.

DESIGN, No. XIV.

87. The Lodge.

DESIGN, No. XV.

88. The Stables.

DESIGN, No. XVI.

FOR A RESIDENCE IN THE STYLE OF BUILDING IN TUSCANY.

89. Principal Story.
90. Bedchamber Story.
91. The Entrance Front.
92. The South Front.
93. The East Front.
94. Scenic View.
95. Ditto.
96. The Corridor.

ADDRESS.

In presenting myself again before the public, I redeem a promise made upon concluding my late work on Rural Architecture; and I do so, not from any vain expectation that my production will be superior to the efforts of my predecessors, but from a conviction that every man, who has devoted some time and attention to his subject, may add to the store of human knowledge, and contribute the result of his experience in aid of those who may be pursuing the same course. The habit of long and severe application to the study of architecture from my early youth may authorize the step I have taken, and as most of the Designs have been carried into effect, they may be of use to others in affording hints which no doubt will be improved upon. The wonderful increase of buildings, not only in the metropolis, but in almost every provincial town, the extensive plans which are now in contemplation, and the rapidity with which our watering places especially have been enlarged, are additional reasons for a proceeding which may be considered presumptuous, in reflecting upon the many able works which have been published upon the subject of Architecture as applied to Villas, or ornamental residences, upon a moderate scale; but I confess that my chief inducement, in venturing again to present the fruits of my professional practice, is a conviction that something is still wanting to reform that absence of taste and good feeling which is so manifest in most of our modern buildings, where the aid of the architect has not been sought in creating them. The mere builder

cannot be supposed to possess that refinement of art which the man regularly educated, and with perhaps the advantage of having visited other countries, should enjoy; hence the futile attempts which every where appear, obtruding themselves upon the pictorial eye, and offending those whose judgment would lead them to expect better things.

As a book of reference in aid of those who are about to build, or as hints from which some assistance may be obtained, the work now in contemplation is therefore offered to the Public. The Designs will be given in various styles of architecture, all indeed which are capable of being applied to our domestic purposes, so as to produce good, airy, and cheerful rooms. It will be comprised in Twelve Monthly Numbers, each presenting a complete Design, explained by Plans and Elevations, and accompanied by a perspective View, in order to show the general effect. Sections and interior perspective views of the principal Apartments, with plans and details of the Lodges and Outbuildings, will be introduced as occasion may require: but each Number will be complete in itself, so that it may be purchased separately, for the accommodation of those who may be inclined to select particular Designs. The many friends procured by my recent work on Rural Architecture, encourages me to adopt this plan, as of most general utility.

P. F. ROBINSON, ARCHITECT.

BROOK STREET, GROSVENOR SQUARE,
Dec. 1, 1824.

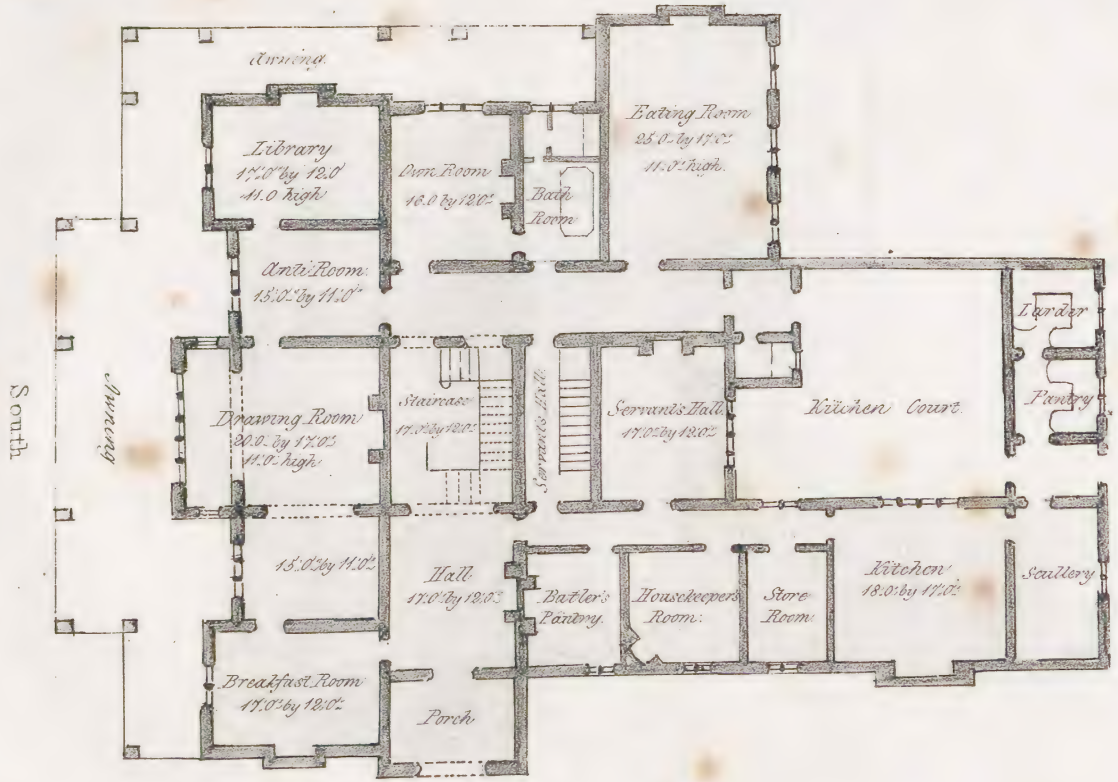
DESIGN, No. I.

The style of architecture, purely Swiss, has scarcely yet been attempted in this country. It is applicable in southern aspects, particularly under hills, or cliffs, as the large projecting roofs answer all the purpose of awnings, or verandas. The upright timbers which support these roofs may be rendered ornamental by training creeping plants around them, and the external galleries may be enclosed, and glazed, in exposed situations, where the westerly winds prevail, so as to afford additional warmth and security to the house. The buildings are chiefly erected of oak, upon rough stone foundations; sometimes the stonework rises the whole height of the ground story; the edges of the timbers are rudely carved, or notched, the oak being left of its natural colour, and occasionally slight enrichments are marked in red round the heads, and cills, and posts of the windows, enlivening the effect which the dark colour of the oak makes the more necessary. The roofs are covered with oak shingles; and, in consequence of their great projection, they are in Swisserland loaded with fragments of rock, as a security from the effect which violent currents of wind would otherwise produce. This is a peculiarity which it will be necessary to imitate in this country when houses of this description are constructed, because it is a feature connected by circumstances with the style of building. In places where timber can be felled, or procured at a moderate expense, this mode of construction may be adopted economically, and the effect is picturesque.

The Design, No. I. explained by the plates 1, 2, 3, 4, 5, comprehends on the Ground or principal Story, an Entrance Porch, or Hall, 17 feet by 12 feet; Staircase, 17 feet by 12 feet; Breakfast-room, 17 feet by 12 feet; Drawing-room in two compartments, the one being 20 feet by 17 feet, the other 15 feet by 11 feet, making together a length of 30 feet; Antiroom, 15 feet by 11 feet; Library, 17 feet by 12 feet; Own-room, 16 feet by 12 feet, with a Bath-room, &c. attached; Eating-room, 25 feet by 17 feet. The Offices consist of a Servants' Hall, Butler's Pantry, Housekeeper's Room, with Store Room and China Closet; Kitchen, Scullery, and Bakehouse. The Chamber Story contains six principal Bedchambers, with four Dressing-rooms, and five Servants' Rooms, over the Offices.

The plates 6, 7, and 8 exhibit a Design for an Entrance Lodge, connected with a Watermill; the Lodge contains a Kitchen, Parlour, and Leanto, with two Bed-rooms over. The whole is built of timber upon a rough stone foundation.

PRINCIPAL STORY.



DESIGN. N°. 1.

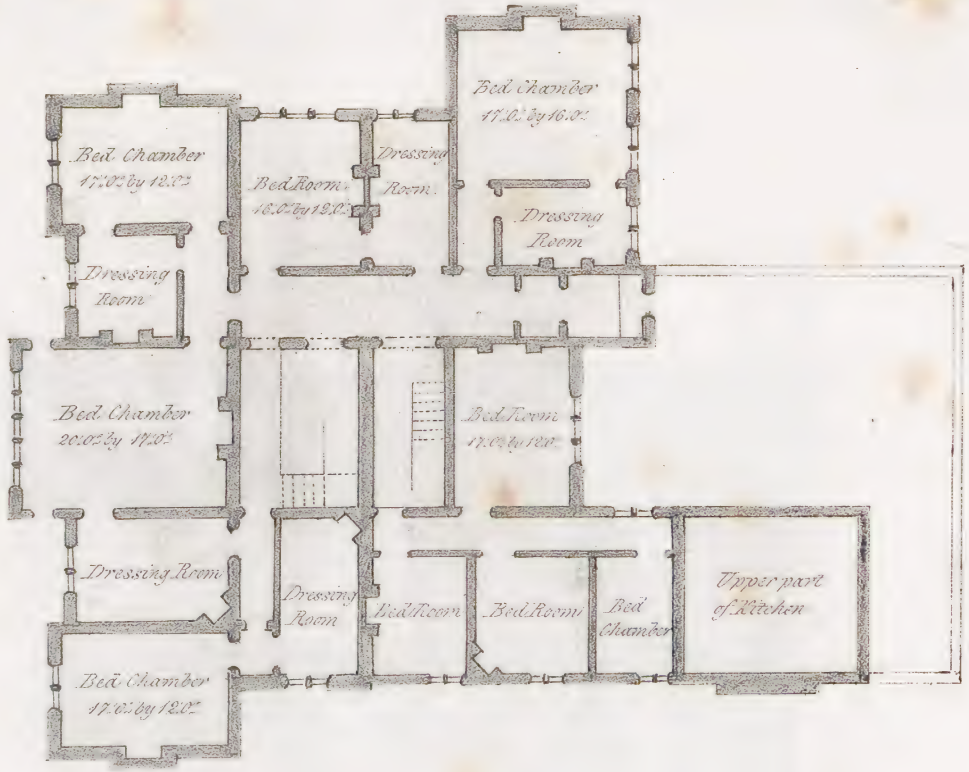
Scale of Feet 10 5 0 10 20 30 40 50 60 70 80 90 Feet

P.F.R. Archt. On Stone by C. J. Andrews

Printed by C. Hullmandel

London Pub.d by Carpenter & Son. Old Bond St.t March 1825

CHAMBER STORY.



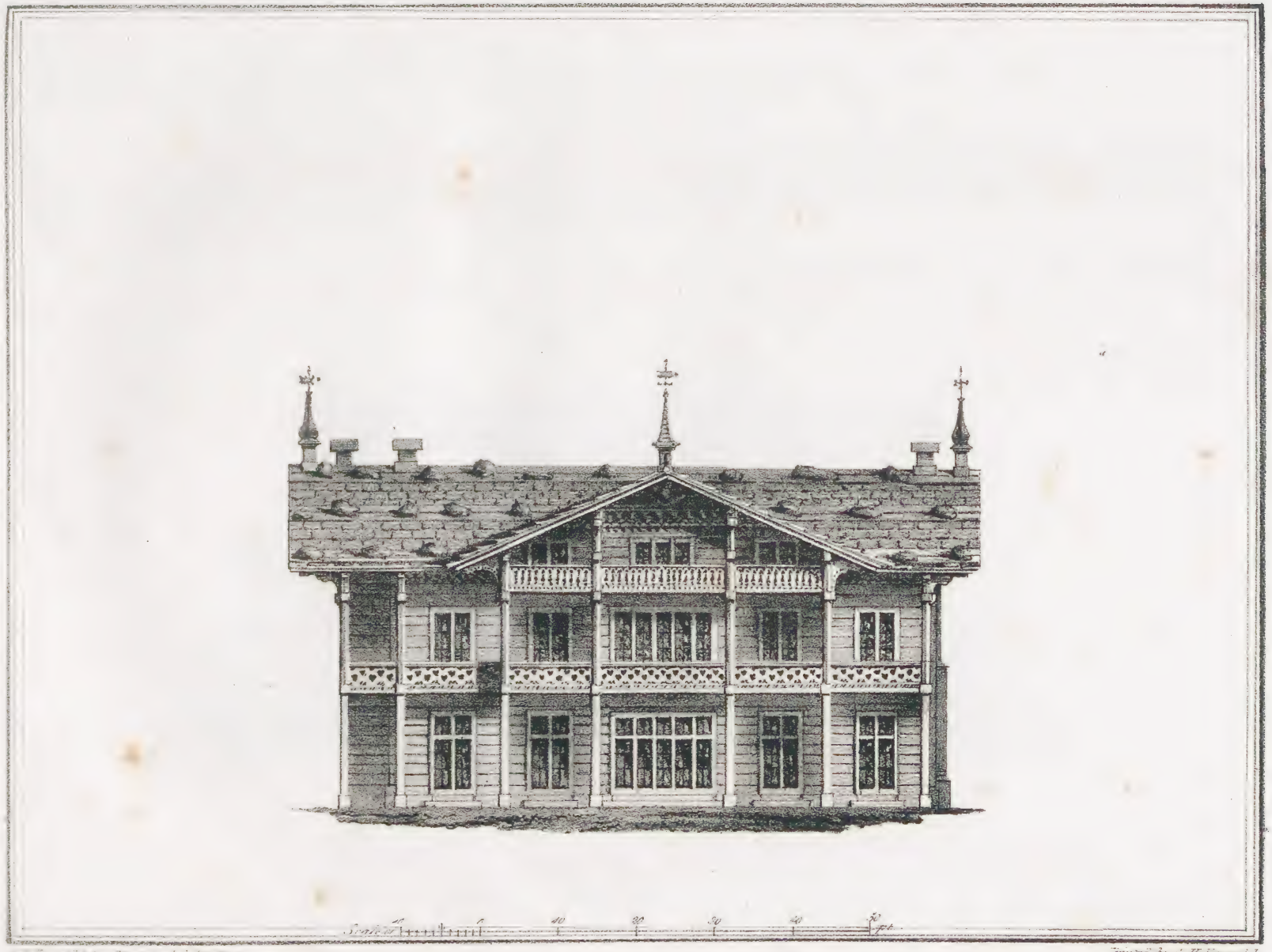
DESIGN No. 1.

Scale of 10 5 0 10 20 30 40 50 ft

P.F.R. Archt. On Stone by G.T. Andrews

Printed by C. Hallmandel.

London. Pubd. by Carpenter & Son: Old Bond Stt. March 1825



J. R. Arnold for Stone and J. Jackson

Printed by C. Hullmandel

DESIGN: No. 1.

London Published by Carpenter & Son: Old Bond Stt. March 1825.

DESIGN, No. 1.

Scale of 0 10 20 30 40 50 Feet

P.F.R. Archt. On Stone by I. G. Jackson

Printed by C. Hullmandel

London Pubd. by Carpenter & Son. Old Bond Sty. March 1825.

P.F.R. Archt. On Stone by J.D. Harding.

Printed by C. Hullmandel

DESIGN. N°1.

London. Pubd. by Carpenter & Son: Old Bond St. March 1825.

DESIGN N° 2

Scale of feet

Printed by C. Hullmandel

London Pub^d by Carpenter & Son. Old Bond Street. March, 1825.

DESIGN. N° 2.

Scale of 1 0 10 20 30 Feet

P.F.R. Archt. On Stone by F.C. Jackson

Printed by C. Hullmandel

London Pub.d by Carpenter & Son Old Bond St.t March 1825

DESIGN. N° 2.

London Pub.d by Carpenter & Son Old Bond St.t March 1825

DESIGN, No. III.

In applying Grecian Architecture to the purposes of a modern villa, some observations may be necessary. The fortunate acquisition of the Elgin marbles brought about an epoch of singular importance in the history of architecture in this country; and the opportunity thus afforded to our artists, by the liberality of the legislature, of studying the form and proportions of these wondrous productions of ancient art, together with the advantage, which many have enjoyed, of visiting the superb temple from whence they were taken, naturally introduced a feeling for the Grecian style, and a desire to adopt it generally in this kingdom: to a certain extent this was productive of much good, and many pure and beautiful examples have arisen in various parts of the country, admirable in themselves, and genuine specimens of their prototypes. So far all was well; but as intemperate zeal generally oversteps the bounds dictated by prudence, and as fashion in its unbounded sway seldom is consistent, so these graceful forms, applicable only to structures of a dignified nature, and of a distinguished class, have injudiciously been adapted without consideration or reserve, to dwellings of the meanest description, and the magnificence of the Parthenon has served as a model for a shop front. Consistency is a virtue of no trifling value, and in architecture especially of infinite consideration. As it is well known that temples are the only existing buildings in Greece, and these but few in number, little more can be done by the artists of the present

day, than to apply porticos where favourable opportunities occur to introduce them, yet such an application is scarcely tolerable except to houses of the first class, or to halls of justice, and public buildings of a similar destination. The severity of Grecian rules, determining the relative proportion of the intercolumniations with the diameter, that proportion being as 1,155 to 1*, producing masses of shadow, is in our northern climate ill suited to our ideas of comfort. The cold halls and open colonnades which are delightful in Southern Europe, produce very contrary effects when erected in this country. A recent author upon this subject judiciously observes, that "the general forms and combinations in the styles of architecture are the result of endeavours to suit the climate in which they are planted, and to obviate the inconveniences against which in each country it is more peculiarly necessary to provide. It would indeed be absurd to suppose that those general forms from which the different styles were generated could, with equal convenience to their inhabitants, be the same in hot, cold, moist, dry, and temperate climates†".

As we have no example remaining of Grecian private dwellings, and as the forms of temples are inapplicable to such purposes, it is not wonderful that inconsistencies constantly occur in attempting such an application. The window from the temple of Minerva Polias is the only one for which we have any authority, and this has been copied, and servilely adhered to, until the eye is satiated by the repetition. Indeed the constant introduction of the same features, and a close adherence to the same authorities, has produced a tameness in design, which seems to justify the severe animadversions cast against the professors of the present day in a late report‡, and to

* Gwilt's Edit. of Chambers—Preface, p. 30. † Ibid, p. 31.

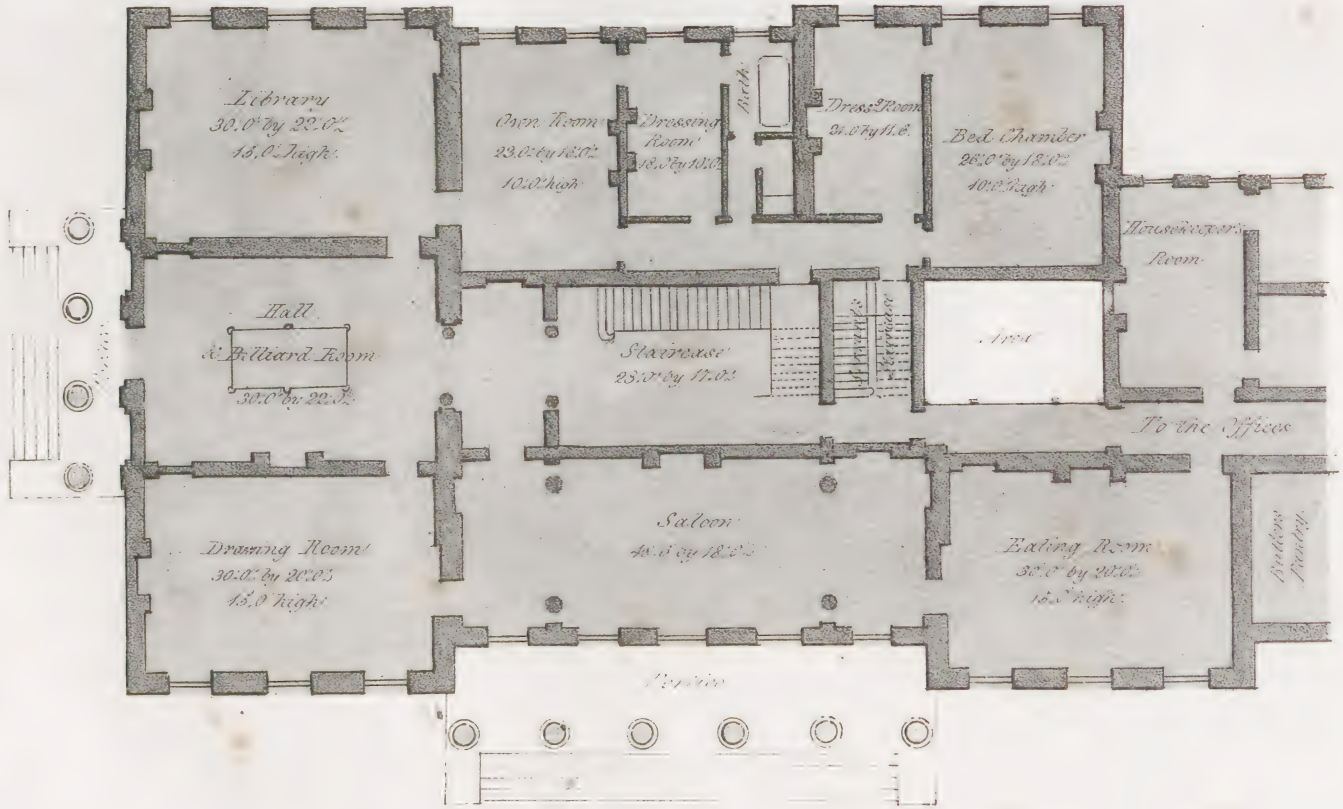
‡ See Report upon the Courts at Westminster.

prove that the science of architecture has really retrograded, while the sister arts have been making rapid advances towards perfection. To the servile copyists this censure may be attributable, but it is presumed that the art never stood higher, or was better understood than at the present moment by those who support the credit of the English school.

In composing the Design, No. III. the objections alluded to have been considered. By adopting the proportions taken from the Temple of Erectheus, light and air is obtained, and the apartments rendered as cheerful as the application of the Greek character will admit. The lanthorn light to the staircase is from the choragic monument of Lysicrates, and the windows with some variations, are from the temple of Minerva Polias.

The building is now erecting in Cornwall. The principal story consists of a Hall, containing a billiard table, and lighted from the top, 30 feet by 22 feet, opening to a Staircase also lighted from the top, 28 feet by 17 feet; a Library, 30 feet by 22 feet, communicating with a Gentleman's Room, 23 feet by 16 feet, a Dressing Room and Bath, with a principal Bed-chamber, 26 feet by 18 feet, and Dressing Room attached; the Drawing Room is 30 feet by 20 feet, opening to a Saloon, 48 feet 6 inches by 18 feet, and an Eating Room, 30 feet by 20 feet, the principal apartments being 15 feet in height. The Bed-chamber Story consists of ten rooms, of which five are dressing rooms. Three internal views of the principal apartments are given in this number, in order to shew the style in which they are fitted up. The Offices are numerous.

PRINCIPAL STORY

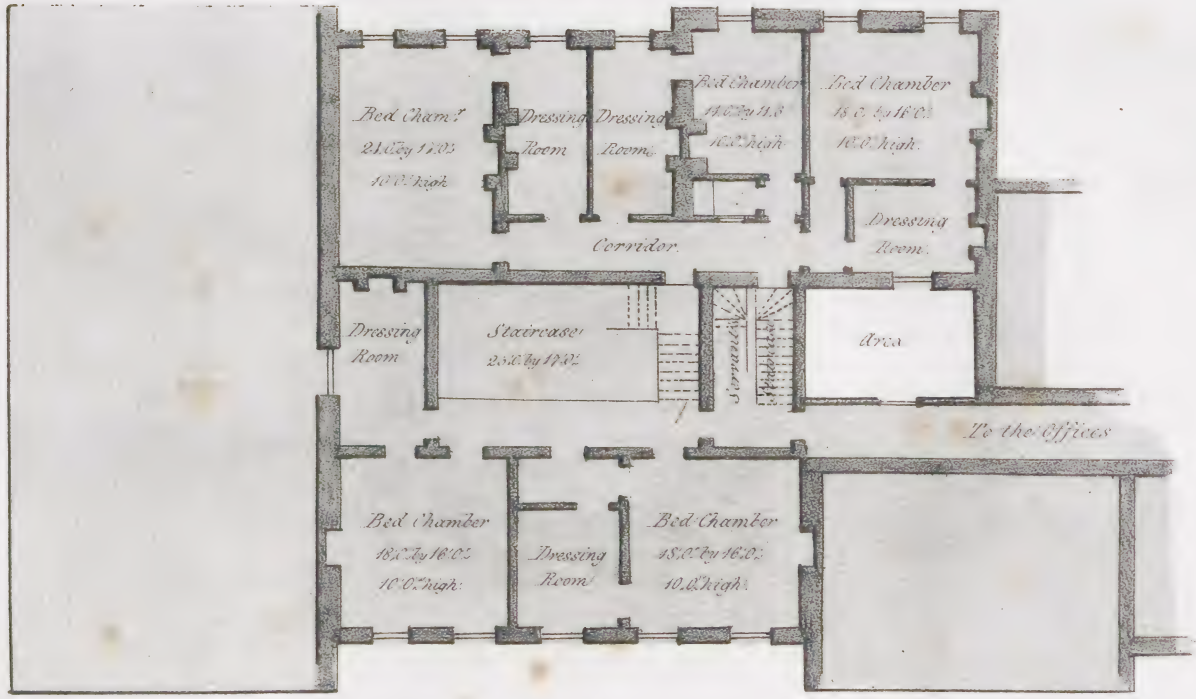


DESIGN, No. 5.

P.F.R. Archt. On Sc... Printed by C. Hullmandel

London, Pub.d by Carpenter & Son, Old Bond St. May 1825

BED-CHAMBER STORY.



South.

DESIGN. No. 3.

P. F. R. Archt. On Stone by G. T. Andrews

Printed by C. Hullmandel

London Pub.d by Carpenter & Son: Old Bond St.t May 1825.

DESIGN. No. 5.

Scale of 10 5 0 10 20 30 40 50 Feet

P.F.R. Archt. On Stone by I. G. Jackson

Printed by C. Hullmandel

London. Pubd. by Carpenter & Son: Old Bond Stt. May, 1825

DESIGN, No. 3.

Scale of 10 5 0 10 20 30 40 50 Feet.

P.F.R. Archt. On Stone by I. G. Jackson.

Printed by C. Hullmandel.

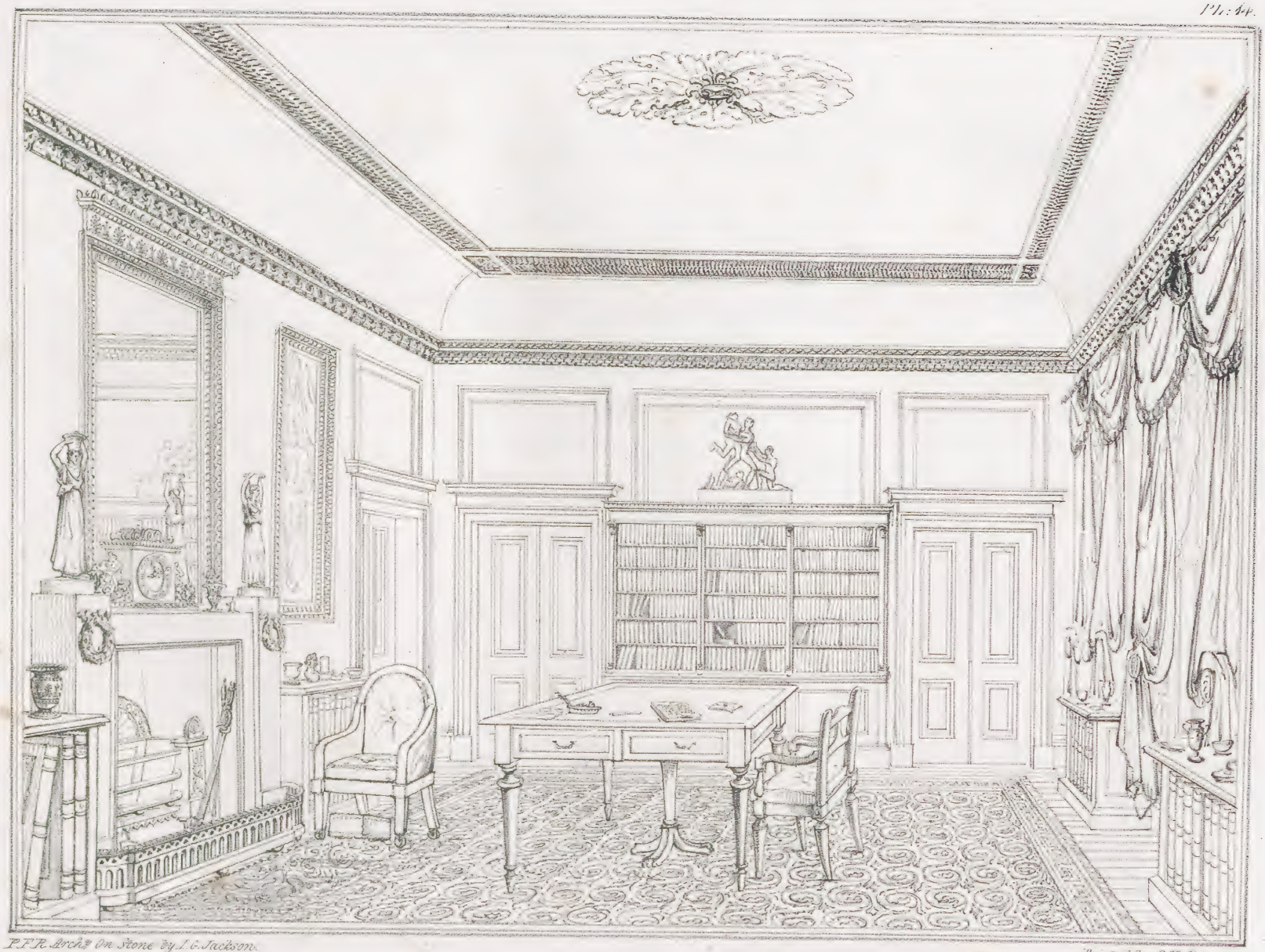
London Pubd. by Carpenter & Son. Old Bond Stt. May, 1825.

P.F.R. Arch.t Drawn on Stone by J.D. Harding.

Printed by C. Hullmandel.

DESIGN, No. 3.

London. Pub.d by Carpenter & Son. Old Bond Street. May. 1825.

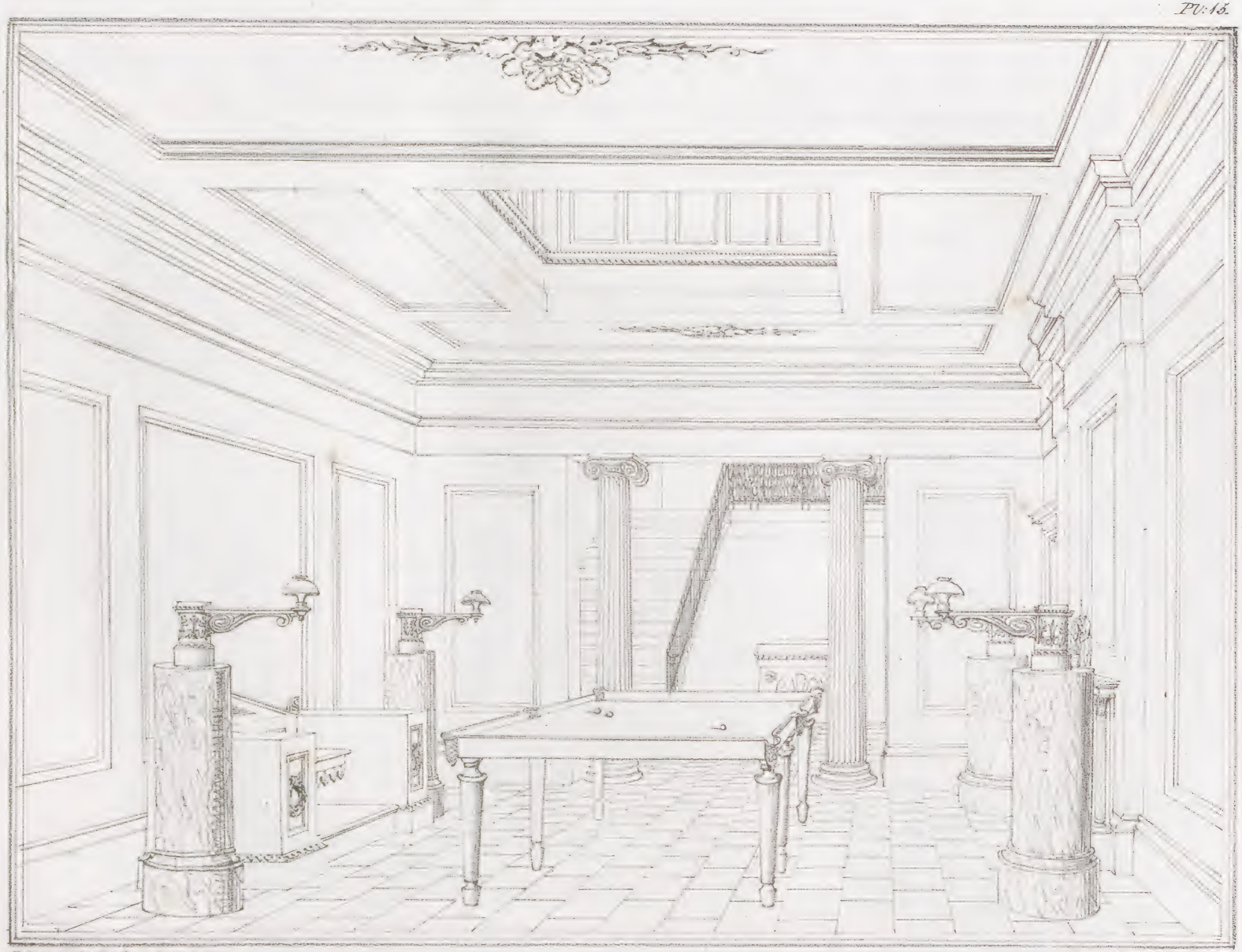


P.F.R. Archt. On Stone by J. C. Jackson.

Printed by C Hullmandel

DESIGN. Nº 3. LIBRARY

London. Pubd by Carpenter & Son: Old Bond Str. May 1825.

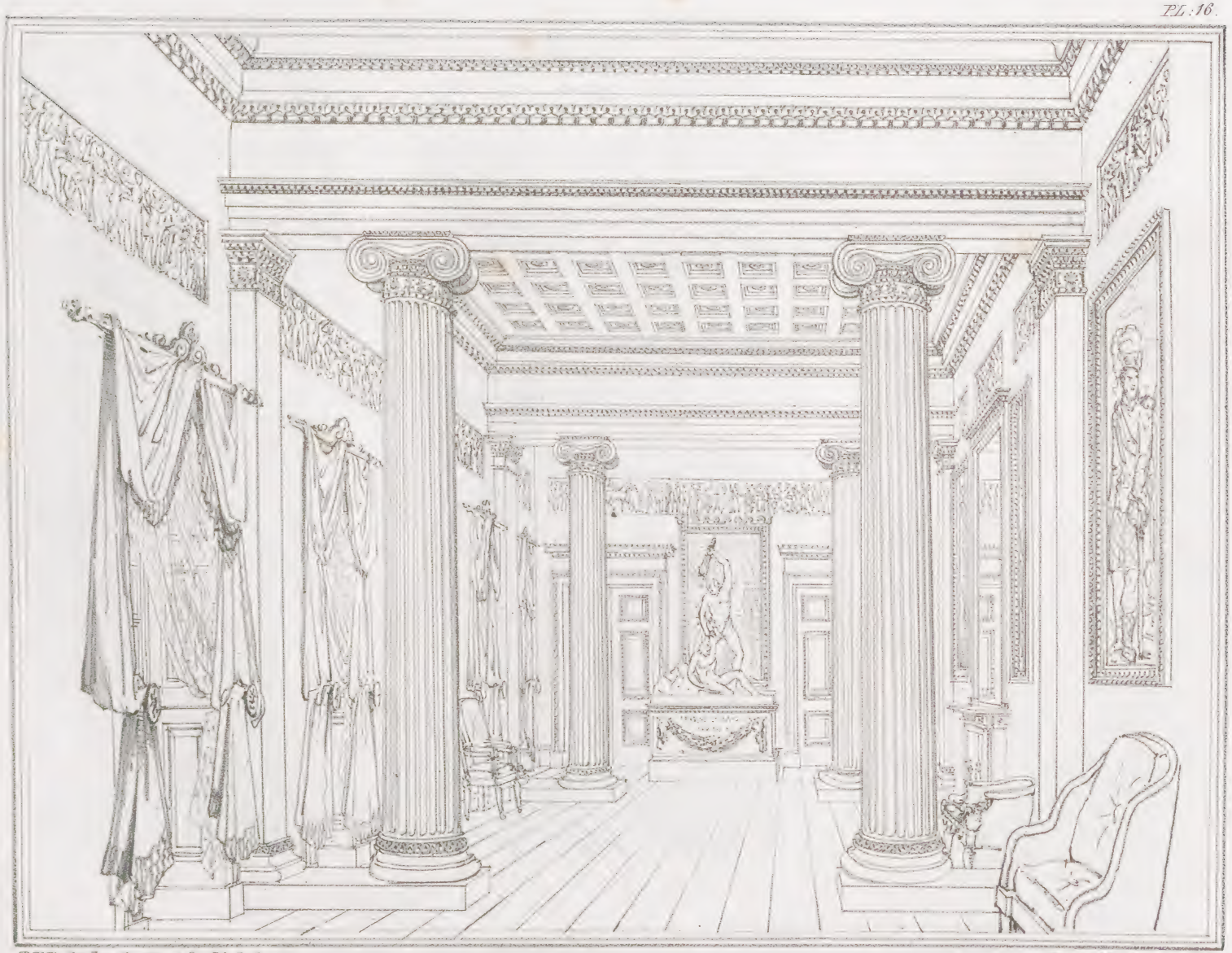


P.F.R. Archt. On Stone by I.G. Jackson

Printed by C. Hullmandel

DESIGN. No. 5. HALL.

London Pub.d by Carpenter & Son. Old Bond Street. May 1825



P.F.R. Archt. On Stone by J.G. Jackson

Printed by C. Hullmandel

DESIGN, N°. 5, SALOON.

London Pub.d by Carpenter & Son Old Bond Street May 1825

DESIGN, No. IV.

PALLADIAN Architecture admits of great magnificence, and is productive of effects peculiarly striking and pictorial. The beautiful Claude in the National Gallery, entitled the Italian Seaport, admirably combines the painter's skill with architectural display, and the eye is gratified by a combination of forms at once pleasing and elegant. The fine flight of steps ascending to a terrace, forms an approach of much grandeur, and we wish for similar features although upon a smaller scale, as applicable to our modern villas. The Duke of Devonshire's Casino at Chiswick, erected by the Earl of Burlington, and said to have been built after Palladio's Villa near Vicenza, called the Villa Capra, or Rotunda, is an elegant specimen of this style. The air of comfort combined with magnificence, which the principal apartments afford; the opportunity of retiring either for conversation or reflection, independent of the party assembled in the same room, and the equal degree of heat conveyed into every recess; all these are advantages few modern buildings possess. In walking through these splendid rooms, enriched by the works of the most celebrated masters in painting, we enjoy a source of satisfaction seldom to be surpassed, and all the arrangement of an Italian palace is present to the imagination. The gorgeous ceilings, richly carved and gilt, and still further adorned by highly finished paintings, remind

the traveller of Genoese magnificence, while the scenery from every window assures him that he is still in his own valued England.

It may be objected that the Design, No. IV. is upon too grand a scale to be classed with villas, and that it should rather be called a mansion; but if the plan be studied, it will appear that the house, properly so called, is by no means large, and that the effect is produced by corridors and galleries of one story only, causing a spread of plan peculiar to Palladian Architecture. The Hall, 36 feet by 24, and two stories in height, communicates with a staircase, the central flight of steps presenting itself beyond a screen of columns. A Corridor, 10 feet wide, affords access to the Saloon, 60 feet by 24, and 18 feet in height, formed into three compartments by screens of columns, answering the purpose of Drawing Room, Library, and Music Room, being fitted up with dwarf bookcases. It is lighted by seven windows to the south, and opens upon a terrace 30 feet in width. The Saloon communicates towards the west with a Conservatory, 68 feet by 16; at the extremity of which is a Billiard Room, 25 feet by 18, having a circular end to form a raised seat for spectators. This room is lighted from the top, and from the south. At the east end of the Saloon, a berceau walk, 68 feet by 16, open in front, and at top, with plants trained over the roof, in the manner of the Italian vine walks, conducts to an Aviary.

The combination of effects acquired by the foregoing arrangement, would be pleasing. The Saloon being fitted up with dwarf bookcases, and enriched with cabinet pictures, furnished with musical instruments, and commanding a fine and extensive view from its southern front, would become an apartment of considerable interest, connected at the same time with a Conservatory filled with rare and

odoriferous plants, and (at a sufficient distance) with a capacious Aviary at one extremity, and with a Billiard Room at the other: such a room would have its value in the eyes of those who are accustomed to enjoy, and know how to value the elegancies of life.

In the circular end of the Conservatory an organ may be secreted, having the fingerboard in the Saloon.

Adjoining to the Hall, and connected with the Saloon is a Breakfast Room, lighted from the east; and on the north side of the Hall an Anti-room, or Waiting Room for strangers communicates with the Picture Gallery, 68 feet by 16. The Eating Room, 60 feet by 24, in three compartments, opens into this gallery at the east end, and at the west into the Gallery for Statues 68 feet by 16; beyond which a private entrance or hall, 25 feet by 18, conducts to the pleasure ground, and walk to the stables. Connected with this entrance, and detached from the principal apartments, the Gentleman's own Room, with his Bed-chamber, Bath, and Justice Room are placed, to which his servant has ready access, the offices being connected with the house on the west side. A Corridor, 10 feet in width, affords access to the Billiard Room from the private entrance on the north side.

Should a Library upon an extensive scale be required, the Picture Gallery might be fitted up with dwarf bookcases; the room at the extremity, 28 feet by 15, being a private apartment, or Study.

It will be observed, that the Eating Room, Picture Gallery, and Gallery for Statues, are lighted from the north; the Saloon, Conservatory, and Berceau Walk, from the south.

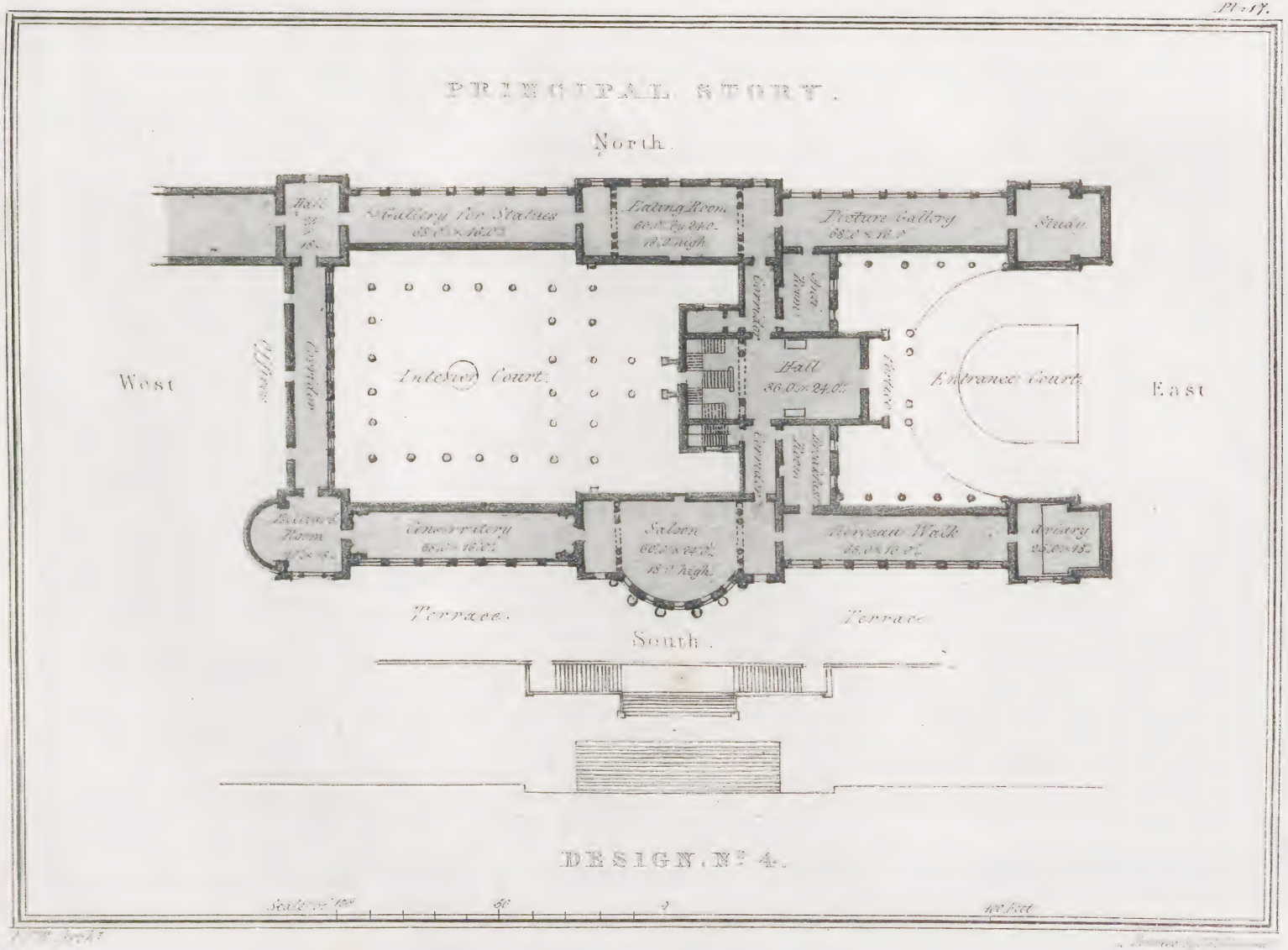
The Bed-chamber Story contains ten best chambers, and seven dressing rooms.

The double Terrace in the south front adds considerably to the effect of the design. It is decorated with ornamental trees in tubs, placed on pedestals, and the upper terrace with antique vases filled with pendulous plants. The flights of steps contribute greatly to the composition *.

A similar design might be created upon a reduced scale.

The Plate, No. 17. Explains the Principal Floor.
18. The Chamber Story.
19. The South Elevation.
20. The Entrance Court.
21. The Scenic View.
22. The Terrace.
23. Hall and Staircase.
24. Interior of the Conservatory.

* The Terrace at Cliefden is a fine example. It extends 433 feet in length, and is 24 feet high.



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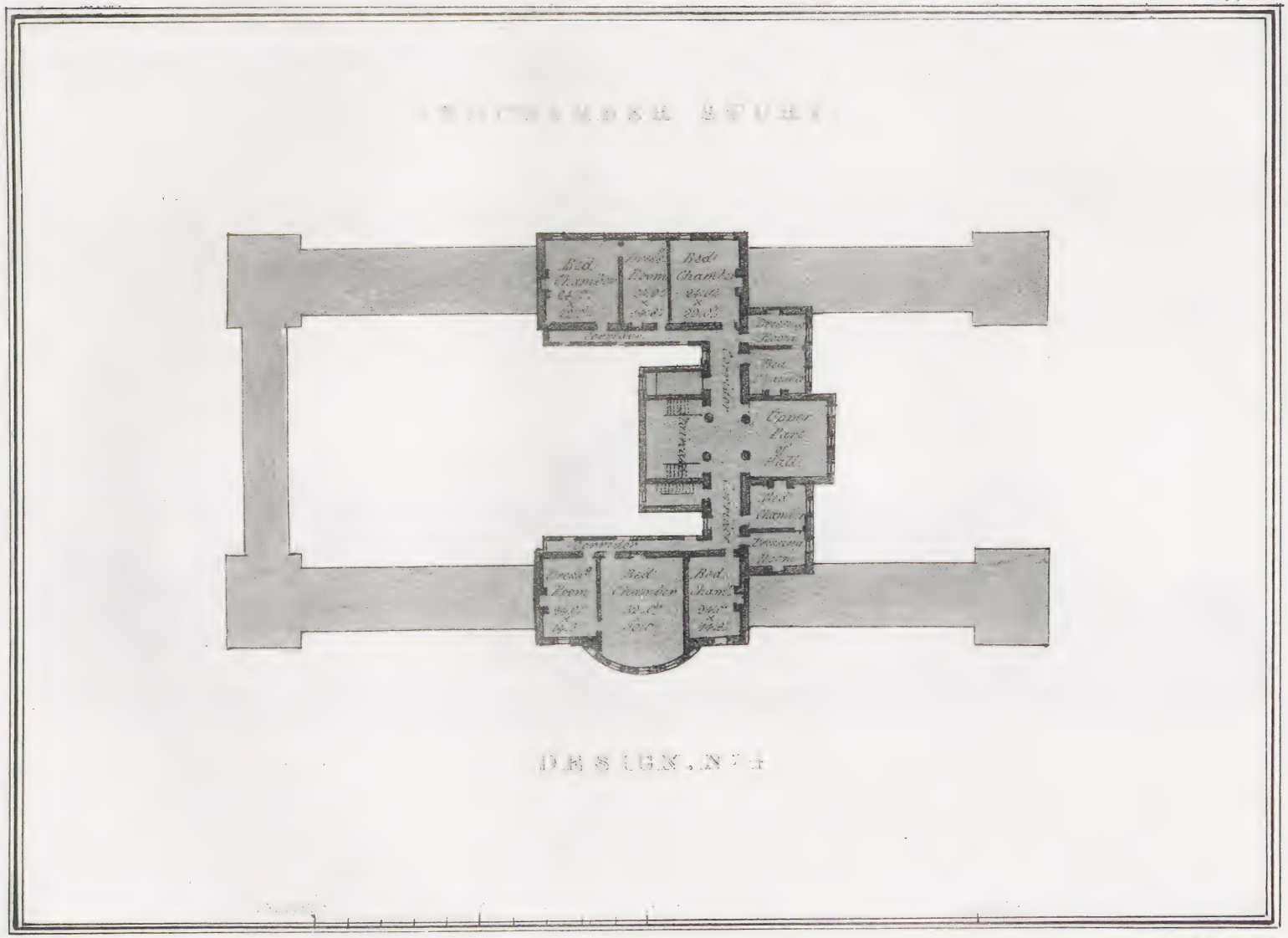
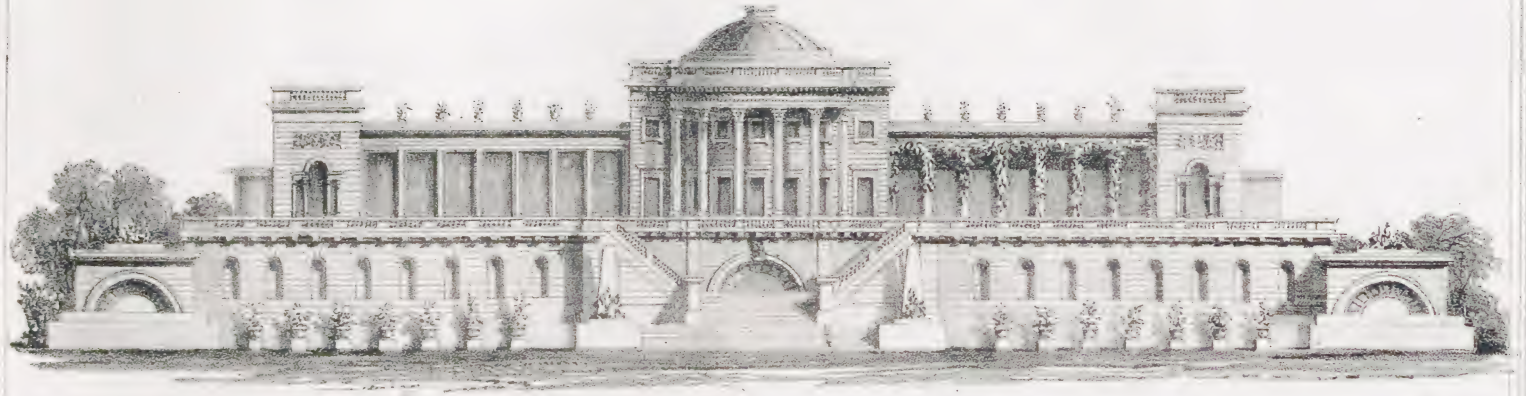


DESIGN. N° 4

P. F. R. Arch.

London Pub.d by Carpenter & Son: Old Bond St. June 18[illegible]



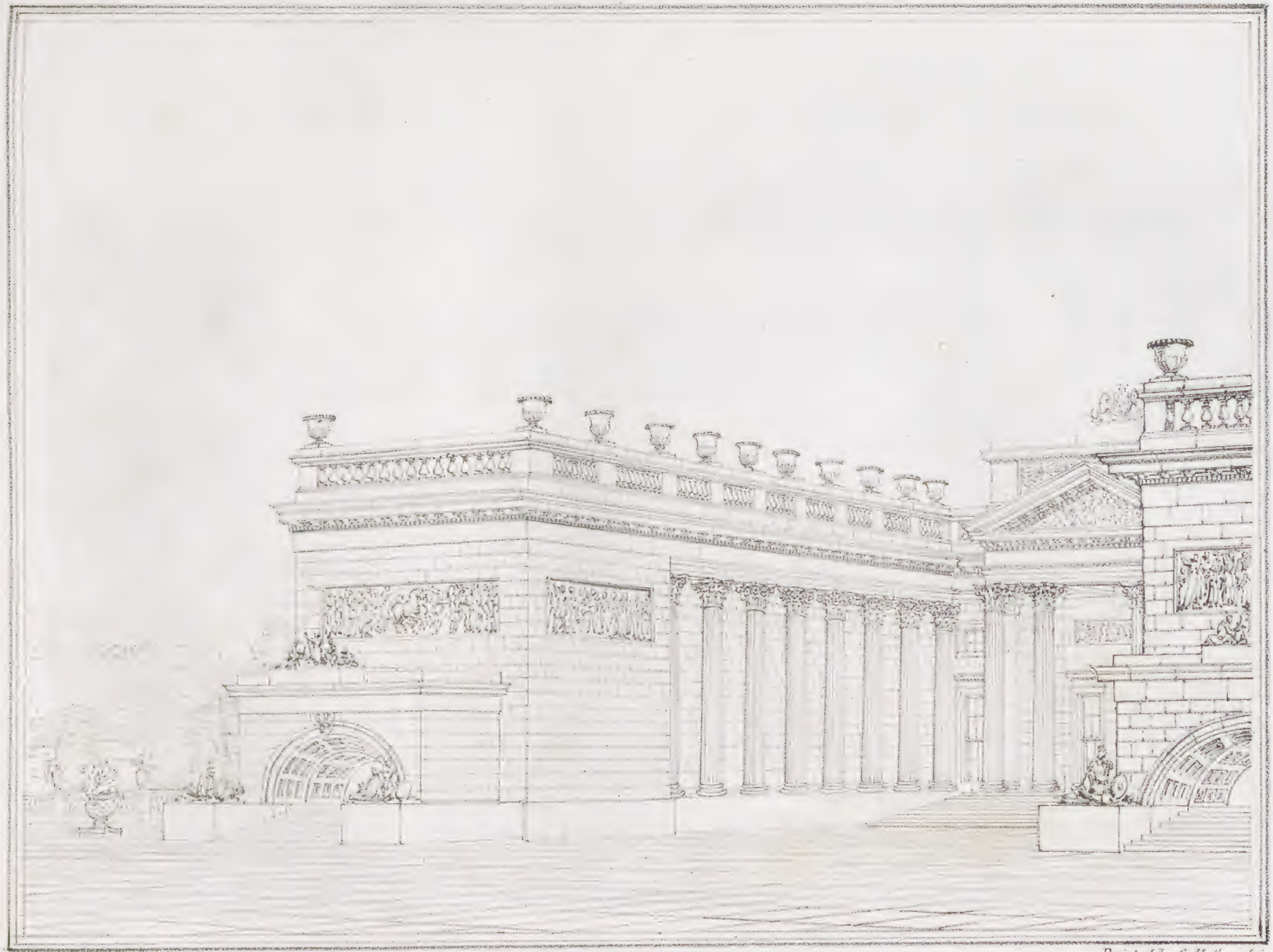
DESIGN. N° 4

Scale of Feet.

P. F. R. Archt. On Stone by I. G.

Printed by C. Hullmandel

London. Pubd. by Carpenter & Son. Old Bond St. 1825



P. F. R. Arch.t J. G. J. Lithog.

Printed by C. Hullmandel

DESIGN N° 4 - ENTRANCE COURT.

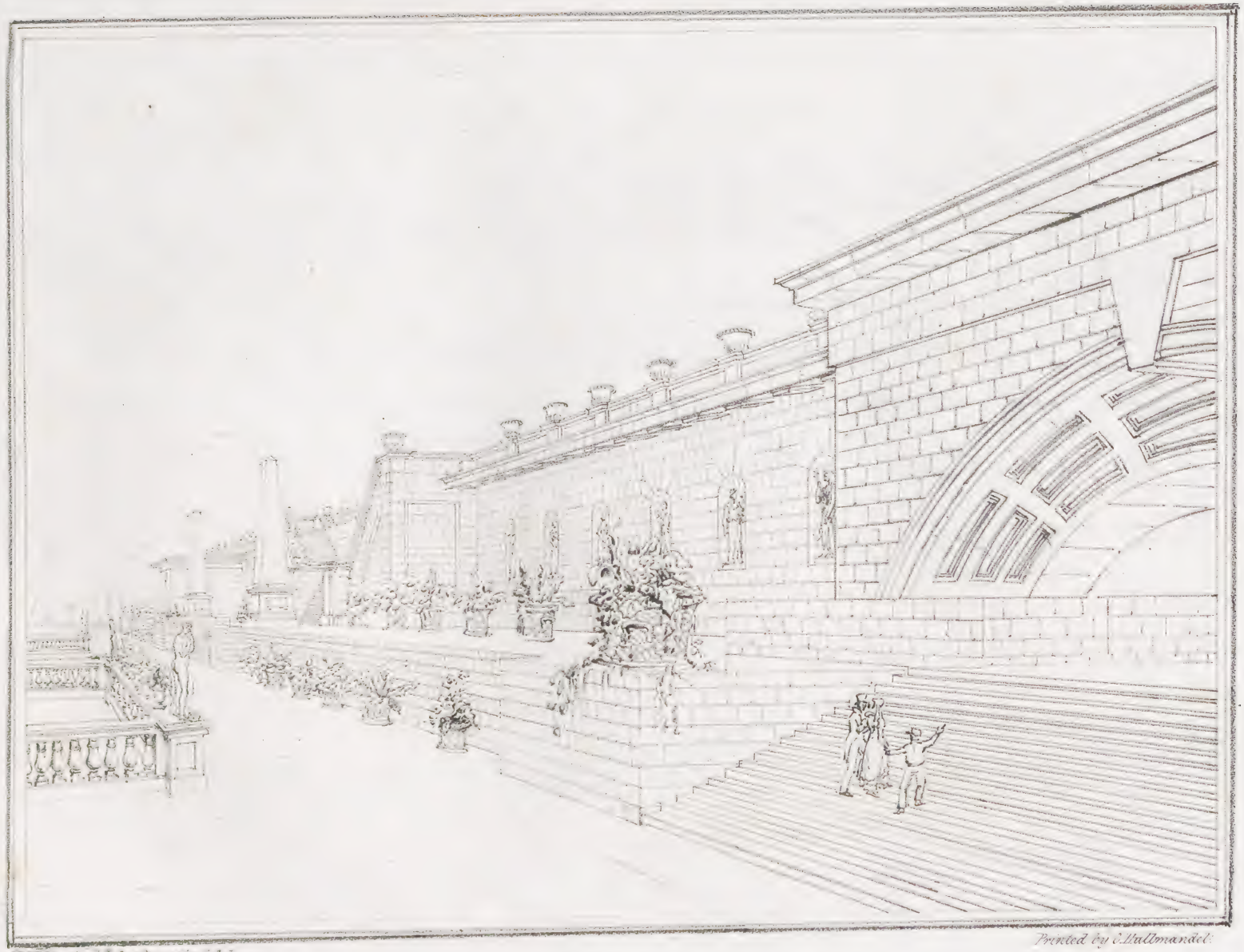
London Pub.d by Carpenter & Son Old Bond Street June 1825

P. F. R. Arch.t Drawn on Stone by J. D. Harding

Printed by C. Hullmandel

DESIGN. No. 4.

London Pub.d by Carpenter & Son, Old Bond St. June 1828

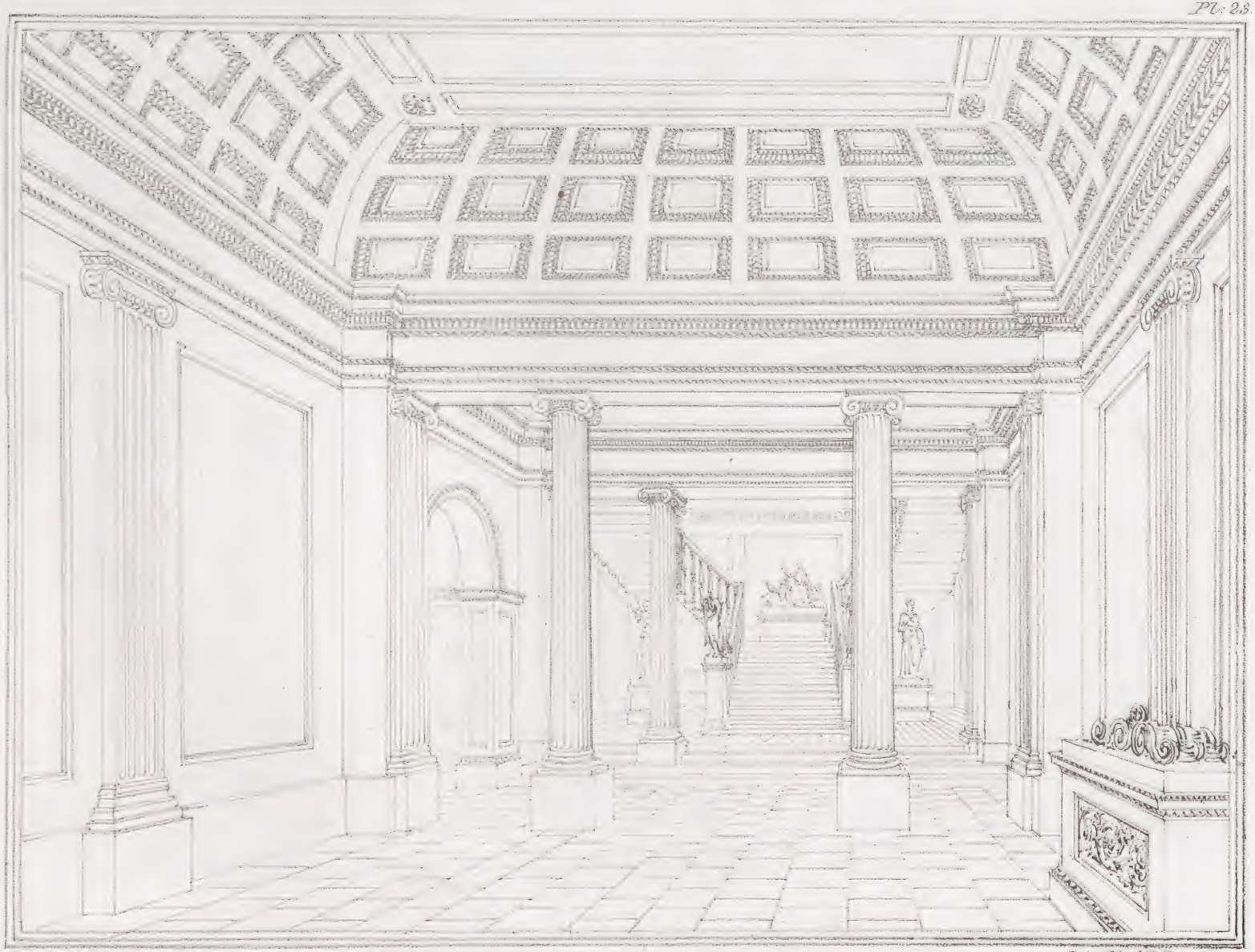


F. F. R. Archt. On Stone by J. C.

Printed by C. Hullmandel.

DESIGN. No. 4 TERRACE.

London Published by Carpenter & Son Old Bond St. 1825

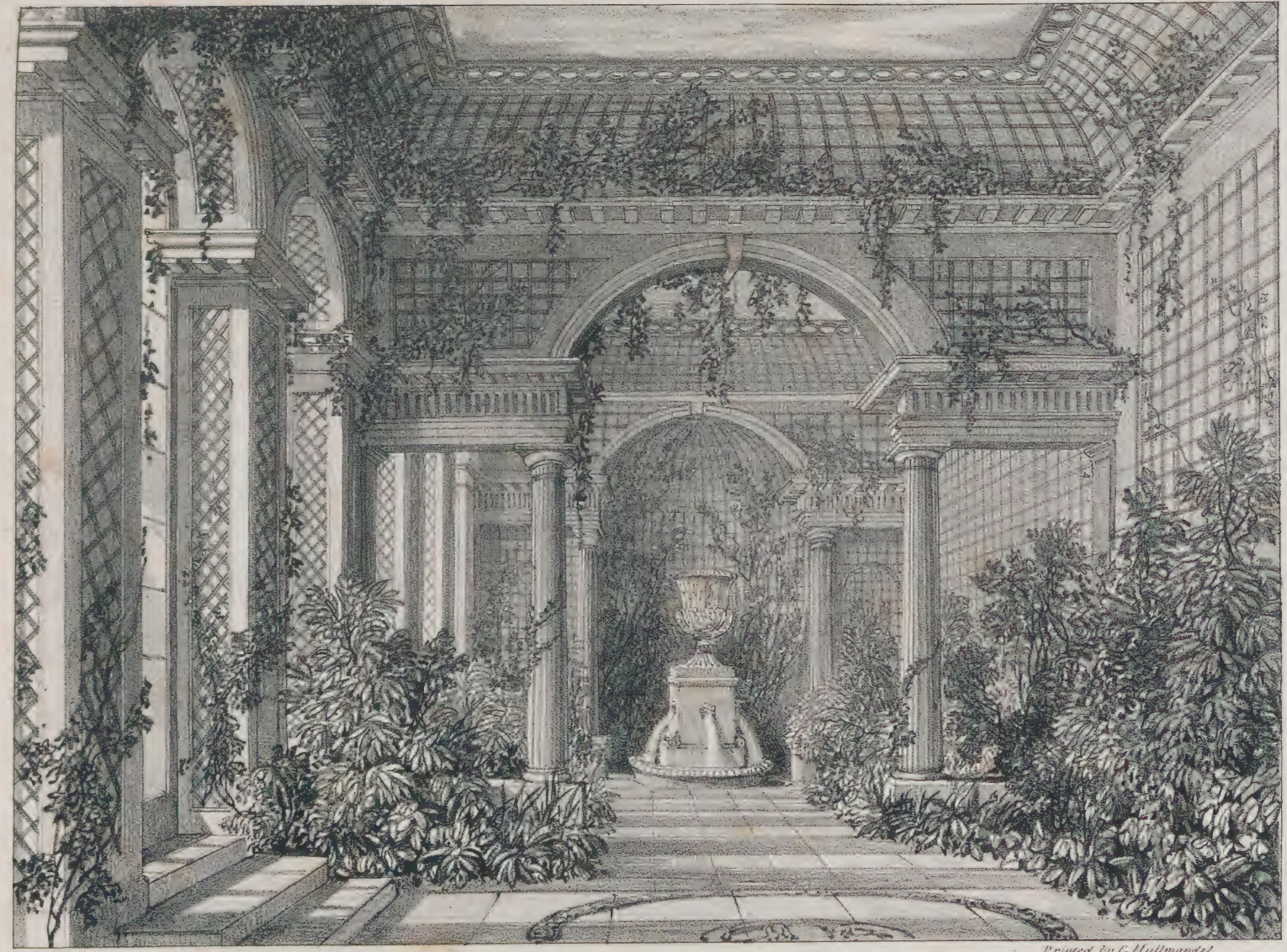


P.F.R. Archt. On Stone by J.C.J

Printed by C. Hullmandel.

DESIGN. N°4. HALL & STAIRCASE.

London. Pub.d by Carpenter & Son. Old Bond Street. June 1826.



Printed by C. Hullmandel.

DESIGN N°4 CONSERVATORY

London Pub.d by Carpenter & Son: Old Bond St. June 1825

DESIGN, No. V.

The old English style of building is peculiarly picturesque. The high pointed gable, the mullioned window and wreathed chimney, harmonize most agreeably in scenic situations, and produce effects of high interest to the painter. The modern spirit of improvement has been seriously destructive to our ancient buildings, and it is now difficult to find a structure in its original state, uninjured by the hand of innovation. Perhaps the style may be considered as belonging especially to this country. The Abbot's house always partook of that character which is so estimable in our Cathedral Architecture, and some remains are still to be found at Melross, Fountains, Tintern, and Glastonbury. A considerable degree of good feeling has been of late years displayed in an anxiety to restore buildings of this class, and attempts have even appeared to create dwellings bearing the stamp or mark of antiquity, preserving at the same time all the comforts of modern refinement. The various breaks and projections consistent with this style, are favourable to such an object, as each bay window constitutes a recess, where a writing table may be placed, and other furniture introduced, so as to create an air of comfort not always to be obtained in a modern room. Perhaps the effect of the scenery is also improved by the interruption of the mullion, and the sober light consequently introduced into the apartment.

The elegant remains of ancient architecture which still exist in this country, but which are daily suffering by neglect, or the hand of ignorance, surely claim some attention. In Moller's work on German Cathedrals some observations may be quoted expressive of much feeling on this subject. He says (p. 56), "The neglect of the architectural works of Germany has lately however been succeeded by a more correct estimation of their merits, which are daily more appreciated. Since such eminent men as Göthe, Herder, and George Forster, have so loudly proclaimed the veneration in which they hold those masterpieces, the attention of the public has at least been awakened. By their publications of ancient architectural works, and their historical researches, Messrs. Boisserée, Büsching, Costenoble, Fiorillo, Frick, Hundeshagen, Quaglio, Stieglitz, and many others, have already acquired just claims to the gratitude of an enlightened public, and we may confidently look for more important publications at their hands. But as the number of ancient buildings, which either have remained unknown, or are only imperfectly known, is so very considerable, and as many of them are perishing from year to year, it is very much to be wished that the governments of the several German states would publish historical and critical catalogues of the respective ancient buildings in their respective dominions, in which the bad should be carefully separated from whatever is worthy of being preserved. Independent of affording correct information of the buildings still existing, these works would thus be placed under the safeguard of the public eye, and the fear of public disgrace would put a stop to the Vandalism of ignorant subordinate magistrates, who, in many places do not scruple to consider and use such ancient buildings as excellent stone quarries."

Although much has been done in this country by public spirited

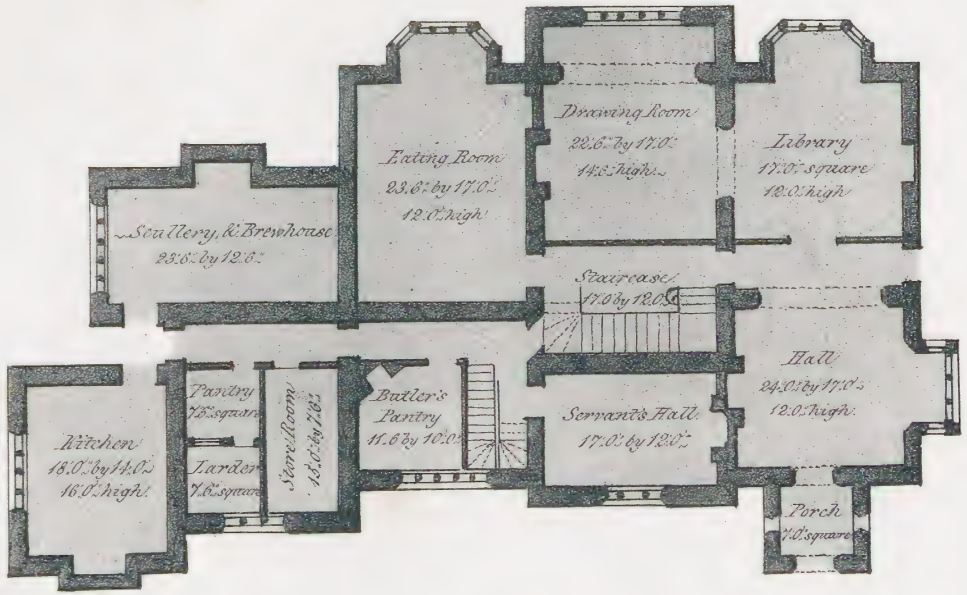
individuals, and by the lovers of ancient art, to preserve the monuments still in existence, yet many instances of modern Vandalism might be quoted, and every day adds to the injury created by time or folly. In the work alluded to the author follows up his observations by announcing a proclamation published by the Grand Duke of Hesse Darmstadt in 1818, the object of which was "to preserve the antiquities extant in the Grand Duchy, and to make them more generally known." This proclamation he gives at length, and every antiquarian will pray for a similar order of government in this country. The elegant works of our countryman Britton have produced a feeling for our national antiquities which must tend greatly to their preservation, and every praise is due to him for his unremitting zeal in the cause which is tempting others to follow his example. The great interest which the subject has created must be an apology for the length of the foregoing observations.

The building explained by the Plates 25, 26, 27, 28, 29, 30, 31, is now nearly completed. It is erected in a very scenic spot called the "Querns" near Cirencester, anciently a Roman station, where the land is curiously tossed about, and the surface varied and enriched by timber trees of considerable growth. The old English style has been chosen as adapted to the situation. The Ground plan comprehends a Porch seven feet square, communicating with a Hall 24 feet by 17, in which a Billiard-table is to be placed. Opposite the entrance is the door to the Drawing Room and Library, forming one apartment, 36 feet by 17, independent of two large bays, the one being 17 feet by 6, the other 9 feet by 5; this room being fitted up as a Drawing Room, Library, and Music Room, having only one door and two chimneys. The Eating Room measures 23 feet and 6 inches by 17, independent of the bay. The Staircase is 17 feet

long by 12. The Chamber Story comprehends five Bed-rooms, with two Dressing Rooms, and two Nurseries. The Offices contain a Kitchen, Scullery and Brewhouse, Pantry and Larder, Store-room and Butler's Pantry.

The Plate 32 exhibits a view of the Stabling in which the character of the house is preserved.

PRINCIPAL STORY.



DESIGN. No. 5.

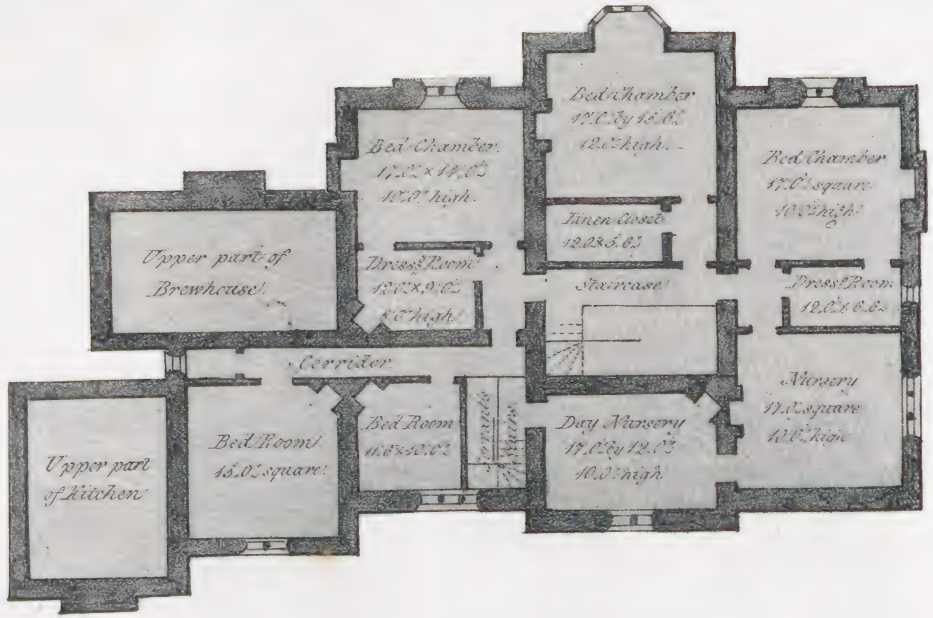
Scale of 10 5 0 10 20 30 40 50 Feet

P.F.R. Archt.

Printed by C. Hullmandel

London Pubd by Carpenter & Son Old Bond St. July 1825.

CHAMBER STORY.



DESIGN. No. 5.

P. F. R. Arch.t

Printed by C. Hullmandel

London Pub.d by Carpenter & Son Old Bond St. July 1825

P. F. R. Arch.t. J. & J. Tilleg.

Printed by C. Hullmandel.

DESIGN. N.º 5.

London Publ.d by Carpenter & Son. Old Bond Street. July. 1825.

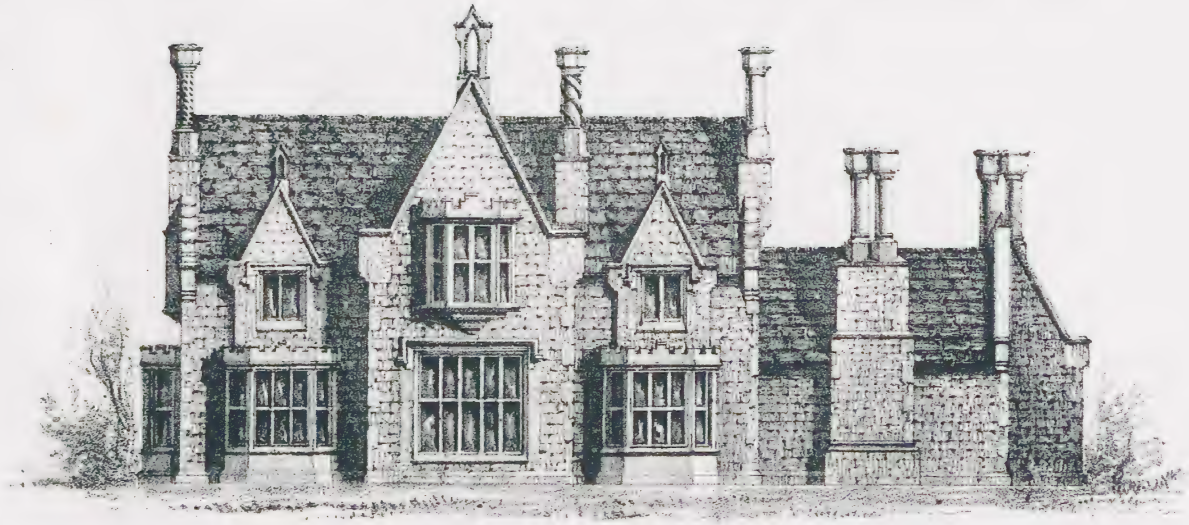
Scale of 10 0 50 Feet

P. F. R. Arch.t J. G. J. lithog.

Printed by C. Hullmandel.

DESIGN. N.o 5.

London Pub.d by Carpenter & Son. Old Bond Street. July 1825.



Scale of 10 5 0 10 20 30 40 50 Feet

P.F.R. Archt. On Stone by J. & J.

Printed by Hullmandel

DESIGN, No. 5.

London Pub.d by Carpenter & Son Old Bond St.t July 1.st 1825

P. F. R. Archt. in Stone by J. D. Harding.

Printed by C. Hullmandel.

DESIGN. No. 5.

London: Pubd. by Carpenter & Son Old Bond Stt. 1825.

P.F.R. Archt. J.G.J. Lithog.

Printed by C. Hullmandel.

DESIGN, N°5.

London. Publd by Carpenter & Son, Old Bond St. July 1st 1825.

DESIGN, No. 5.

P. F. R. Archt. J. & J. Lithog.

Printed by C. Hullmandel.

London. Publd. by Carpenter & Son, Old Bond Stt. Augt. 1825.

DESIGN, No. VI.

The Castellated Design, the subject of the Fifth Number, is about to be erected in Yorkshire. The situation has been greatly and deservedly admired, of which the plate, No. 37, affords some idea, and the style has been adopted from a feeling that the Castellated character is applicable to the spot. At the foot of an ornamental valley, enriched by valuable and full grown timber trees decorating the hills beyond to a considerable extent, the house will be well protected from the north, while the large tracts of moorland and mountain, rarely visited by the foot of the stranger, and still in their primitive state of wild magnificence, render the spot quite appropriate for a building of this description. Indeed features of this class insensibly lead the mind back to the days of our feudal system, and in wandering among the neighbouring hills we almost expect to see the ancient Baron, surrounded by his followers ascending the valley, or to hear the bugle announce the arrival of some new comer at the Warder's gate.

It may be observed that a design of this description can hardly rank with villas, and that it is consequently out of place in a work professing to give buildings "upon a moderate scale;" but as the author originally proposed to produce each number in a different

style of architecture, the Castellated character cannot properly be omitted. It is true that dwellings upon a very diminutive plan may sometimes be seen having features of this description, but such an application is evidently inconsistent, and we might with equal reason assume the Egyptian character for a park lodge. Upon reference to the plan, it will be found that the rooms are not larger or more numerous than is usually required. The principal story comprehends an Entrance Hall, 25 feet by 20, opening to the principal Staircase, 26 feet by 23; an Eating Room, 30 feet by 20; Drawing Room, 31 feet, 6 inches, by 19 feet, 6 inches; Library, 31 feet, 6 inches, by 19 feet, 6 inches; Gentleman's Room, 20 feet by 15; Bedchamber, 20 feet square, and Dressing Room adjoining. The Bedchamber Story comprehends six principal rooms, with six Dressing Rooms. The offices are arranged in detached buildings connected with the house by enclosed passages, having the appearance of Arcades in the south front, excepting the Butler's Pantry and Plate Room, the Housekeeper's Room, Storerooms, &c. which are in a Basement Story, the windows of which appear in the elevation for the north front, Plate No. 36.

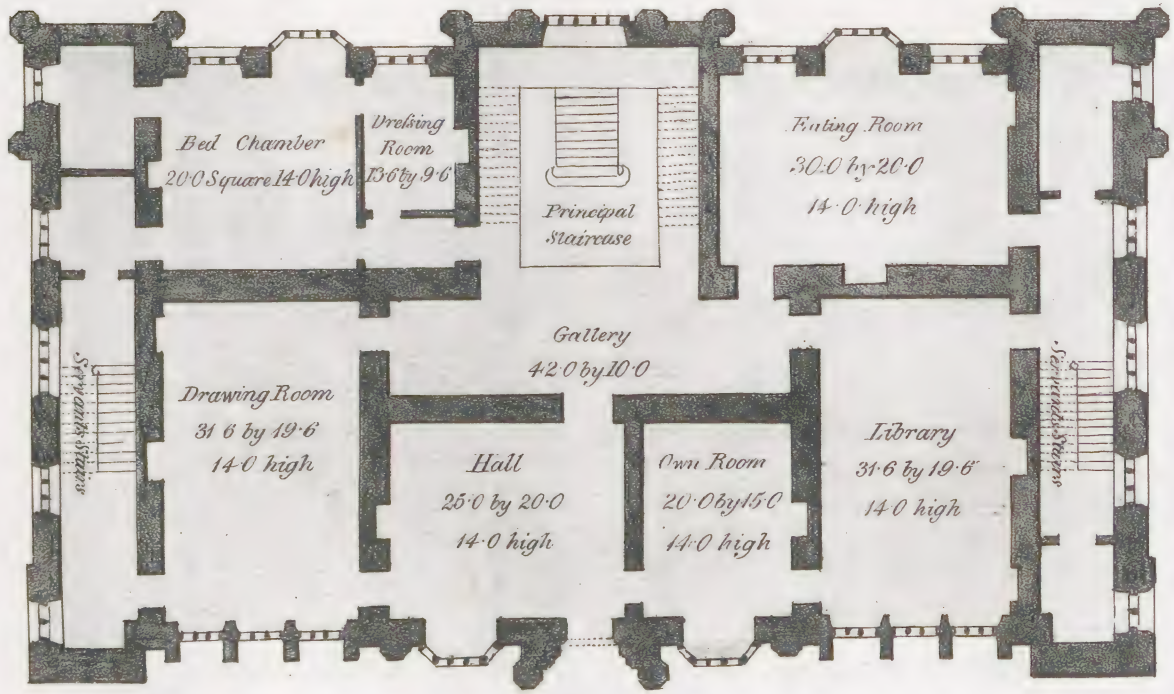
The Terrace elevates the building, and produces an air of importance well suited to Castellated Architecture.

The Plates Nos. 38 and 39, explain the design for the proposed Lodge. This Lodge, with a trifling variation, has already been erected at the entrance to Norbury Park in Surrey, the late proprietor having proposed to give the house the same character, for which various designs were given by the author. The property having since been sold, the plan is abandoned, and the Lodge stands alone an inconsistent feature as an approach to a modern dwelling.

The Plate No. 40, exhibits a design for a bridge. The following is a list of the plates.

No. 33, Plan of the principal Story.
34, Plan of the Chamber Story.
35, Elevation for the South Front.
36, Elevation for the North Front.
37, Scenic View.
38, Geometrical Elevation of the Lodge.
39, Perspective View of the same.
40, Design for the Bridge.

Plan of the Principal Floor.



Design No. 6.

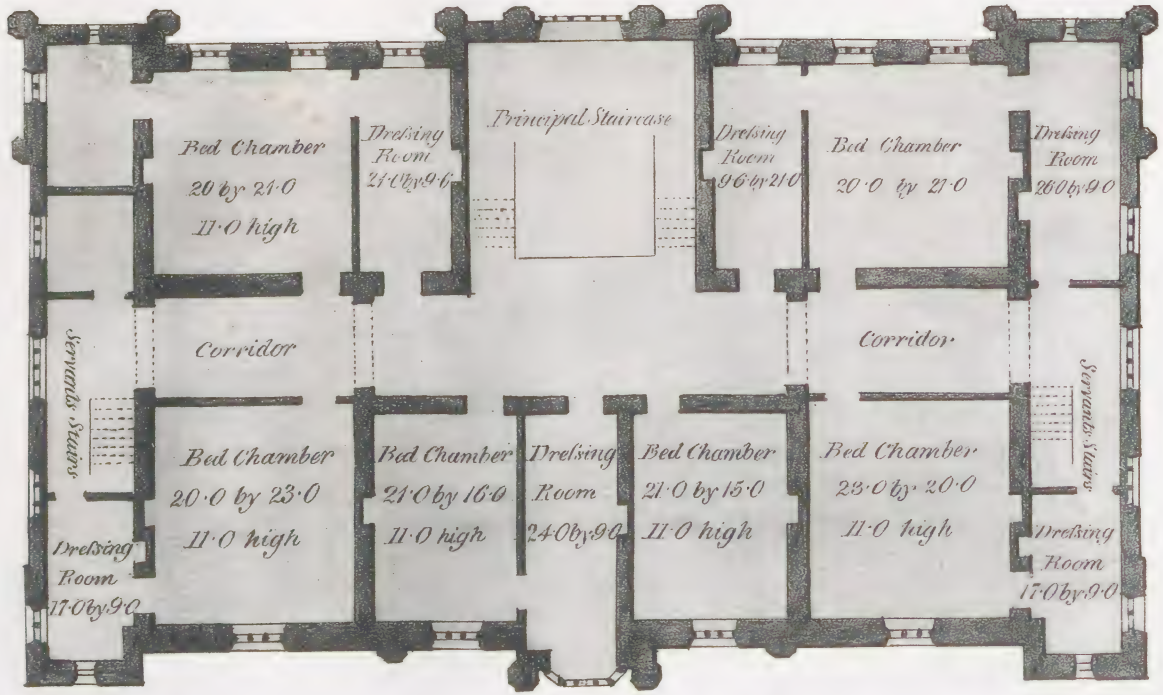
0 10 20 30 40 50 60 70 80 90 100

G. T. Andrews del

Printed by C. Hullmandel

London Pub.d by Carpenter & Son Old Bond Street 1825.

PLAN OF THE CHAMBER FLOOR.



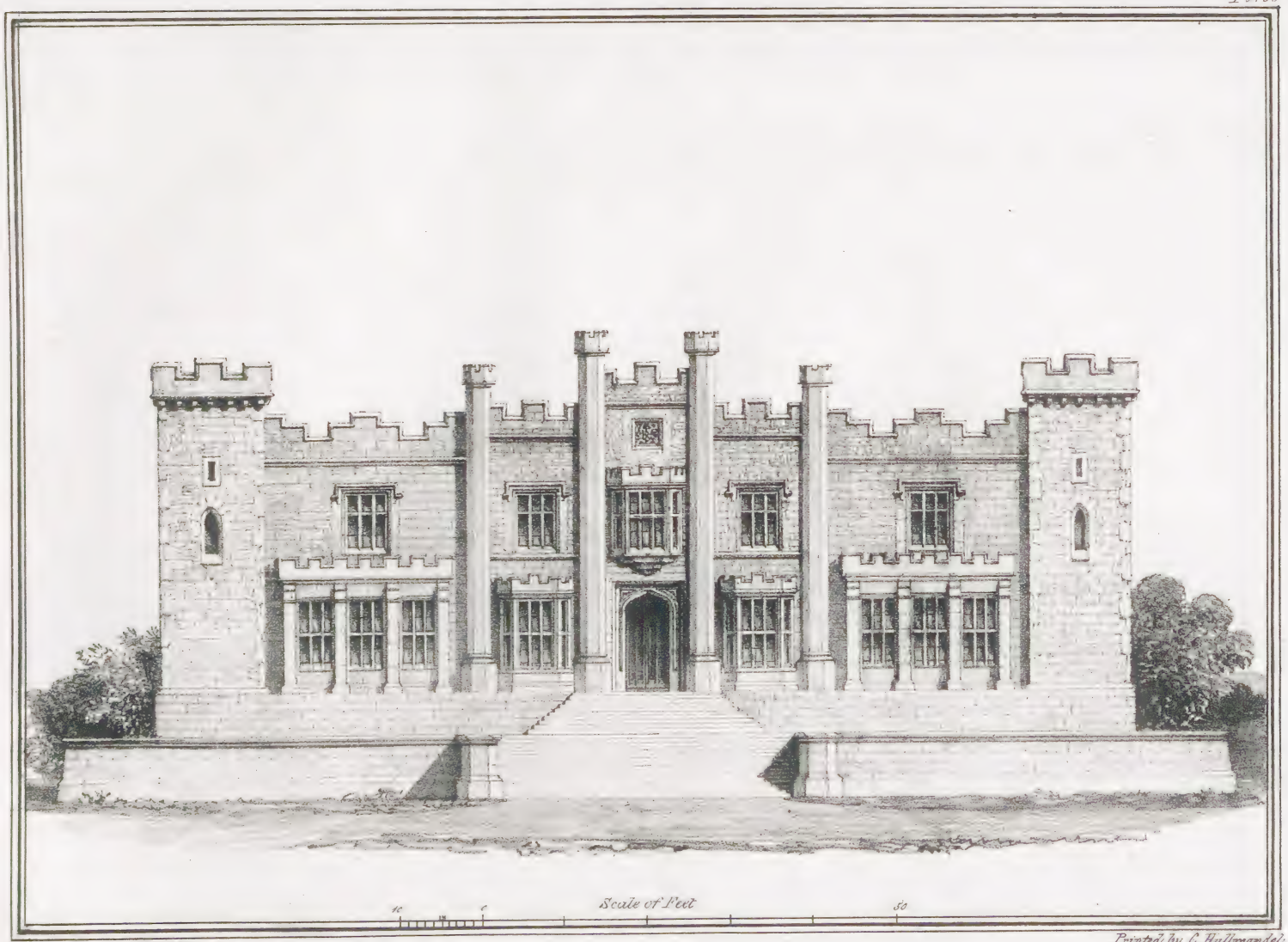
DESIGN No 6.

Scale of 10 5 0 10 20 30 40 50 60 70 80 90 100 Feet

G.T. Andrews del.

Printed by C. Bellmandel

London Pub.d by Carpenter & Son Old Bond Street. Aug.t 1825

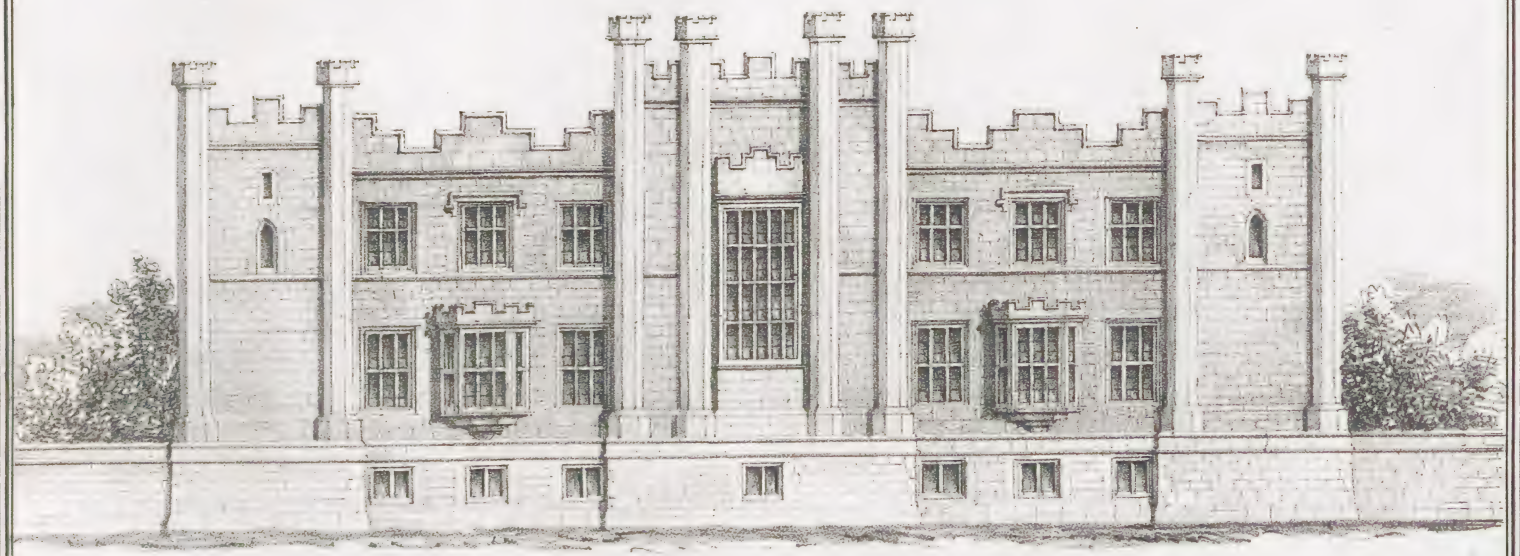


P. F. R. Archt. J. G. J. Lithog:

Printed by C. Hullmandel.

DESIGN, No. 6.

London. Pubd. by Carpenter & Son. Old Bond Stt. Augt. 1825.



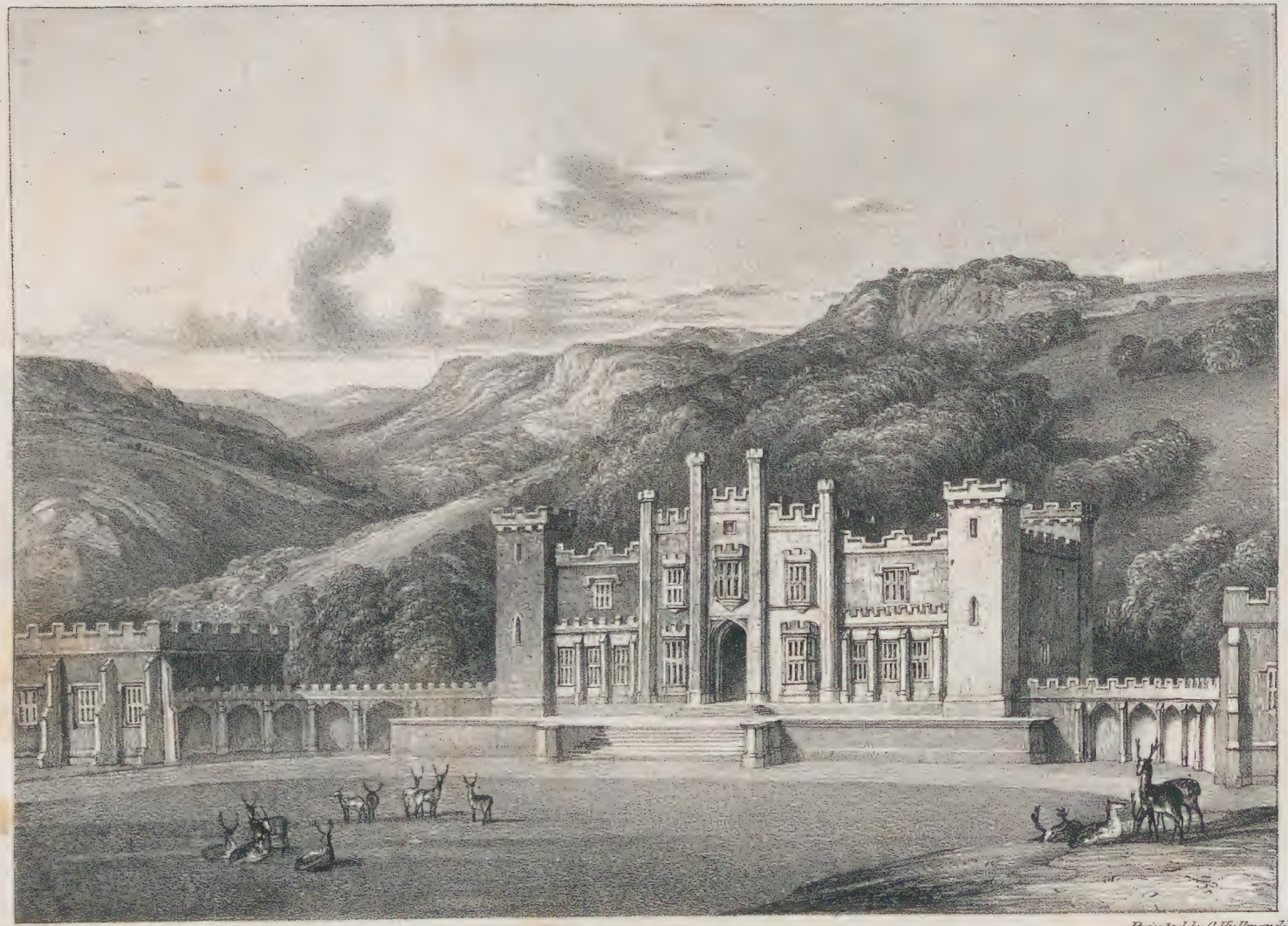
Scale of Feet.
10 0 50

P.P.R. Archt. J.G.J. lithog:

Printed by C. Hullmandel.

DESIGN, No 6.

London. Pubd. by Carpenter & Son, Old Bond St. Augt. 1825.



P.F.R. Arch.t Rider Lithog.

Printed by C.Hullmandel.

DESIGN N.o 6.

Pub.d by Carpenter & Son Old Bond St.t August 1825.

P.F.R. Arch.t J. C. J. Lithog

Printed by C. Hullmandel

DESIGN No 6. LODGE.

London Published by Carpenter & Son Old Bond Street August 1825.

P.F.R. Archt. J.G.J. Lithog.

Printed by C. Hullmandel

DESIGN No. 6.

London Pubd. by Carpenter & Son Old Bond St. Aug 1825.

P.F.R. Arch.t J.G.J. Lithog.

Printed by Hullmandel

DESIGN N.o 6.

Pub.d by Carpenter & Son Old Bond St.t Aug 1825.

DESIGN, No. VII.

"The difference in expense between good and bad forms is comparatively trifling; the difference in their appearance immense." PRICE, vol. ii. p. 217.

THE peculiar style of building distinguished by Price in his much admired essay, as picturesque, has of late years been often attempted, and various dwellings have been erected with more or less success, in order to gratify the prevailing taste. The elegant Shenstone perhaps first understood and valued the simplicity of Cottage Architecture, since which period a desire has been manifested to create residences of this description. Many ancient buildings of this class were to be found some thirty years since in various parts of the country; but time, and the hand of the "improver" has nearly deprived the lover of ancient domestic architecture, and the landscape painter, of their most valued features. The mullioned window, and high pointed gable, have given place to the "clamp of brick; for it is melancholy to reflect how many houses in this kingdom are built upon that model; the chief difference, and that which makes them a degree less ugly, is the sharpness of their angles*."

* Price on the Picturesque, vol. i. p. 216.

The "master masons," whose works are so deservedly admired in our cathedrals, copied in their own dwellings the beautiful forms they were constantly employed in producing, and it is fair to argue that a love for features of this kind would be created and figures assumed, even in buildings of the humblest description, at a time when the style of architecture so universally but improperly called *Gothic* prevailed throughout the land. Thence the buttressed door, the labelled window, and turreted chimney, which have now given place to the square brick house, tame in its outline, and disgusting to every scenic eye. A passion for dwelling in cottages has however been apparent, and perhaps a reaction may be expected of some importance to the lovers of picturesque scenery, provided a little good taste be exercised in determining upon the form of future dwellings. The author quoted above observes that "the most painter-like effects may be produced even by a mixture of the simplest things, when properly placed and combined with others. In the pictures of many of the great Italian masters, mere sheds, with little alteration or disguise, are introduced among buildings of no mean character*."

Forms may assuredly be created of the humblest materials and at little expense, pleasing to the scientific eye, provided some good model be always kept in view. Cottage Architecture, properly so called, should be simple in its form, limited in its extent, and plain in its component parts, and it may be observed that a building of this description should never comprehend more than three or four rooms on one story. Beyond this it assumes more the character of the ancient Manor House, and the accompanying design to which these observations apply, is of this latter plan. The attempt to combine

* Price, vol. ii. p. 218.

all the elegancies of modern life with the simplicity of the cottage is vain, and many have made the discovery too late to remedy it.

The annexed plates will convey some idea of a building now erecting in the Holmwood, near Dorking, in Surrey. When the author's attention was first directed to the spot, he found a modernized farm-house, two stories in height, having a central door, and window on either side, crude in its form, and injurious to every scenic effect. The rooms however were good, and the whole too valuable to destroy. He therefore conceived the idea of concealing the building by erecting a new one in front of it, leaving a space, or interior court, which the ground plan exhibits. This space separates the servants apartments from the principal rooms, and serves as a check to all noise. The Ground Floor consists of a Porch, 7 feet 6 inches square, and Hall two stories in height, 14 feet 6 inches, by 13 feet 3 inches. From this Hall the principal apartments are approached by a Corridor, or Cloister, 25 feet in length, by 10 feet in breadth, in which plants will be arranged, the recess in the centre forming a seat. At the extremity of this cloister, a door opens into the Drawing-room, lighted from the South and West, 26 feet 6 inches in length, by 18 feet in breadth, and 12 feet in height, with two deeply embayed windows; and as the recess in the Hall is intended to receive an organ, it is presumed that the instrument will be heard to good effect in the Drawing-room, particularly as all the ceilings are to be boarded, and divided into pannels by moulded ribs, with carved bosses at the intersection of each. These ceilings will be painted in imitation of oak, and the rooms finished in a correspondent taste. The Drawing-room is divided from the Eating-room by a small Library or Book Room, 18 feet 6 inches long, by 12 feet wide, lighted by glass doors to the South, opening to the Lawn. The Eating-room measures 24

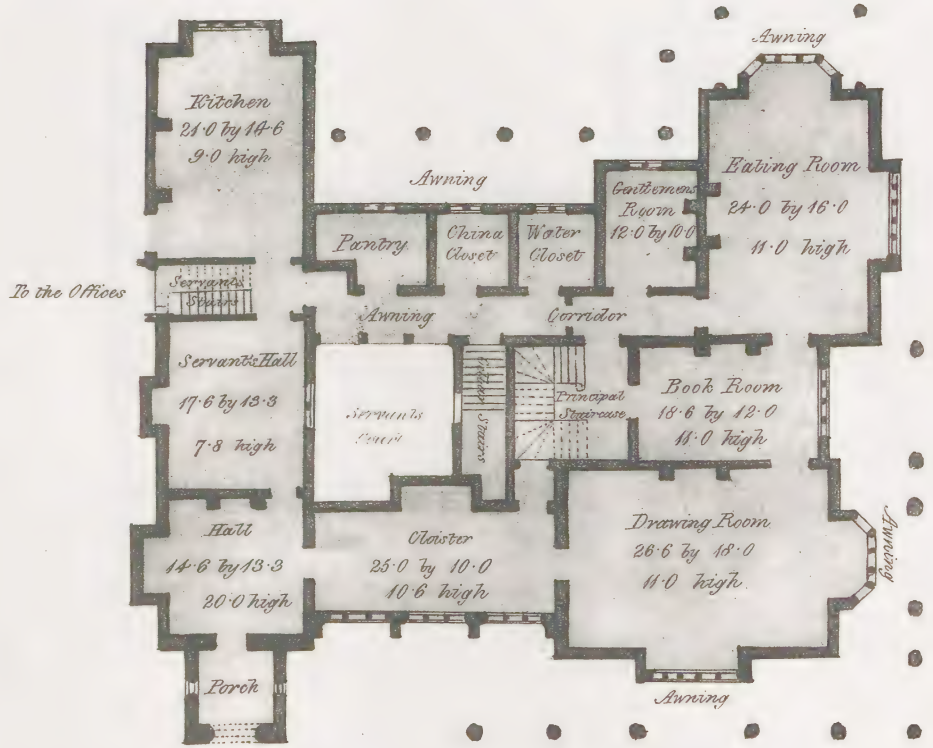
feet in length by 16 feet in breadth, and is 11 feet high. It is lighted from the East and from the South by two large bay windows.

The Gentleman's Room, Storeroom, &c. form the East side of the internal Court. The principal Staircase, 12 feet square, is lighted by a painted window from this court. The Servants' Hall and Kitchen are shown upon the plan; the old building being fitted up as offices.

The Chamber Story comprehends six Bedrooms, with two Dressing-rooms, independent of Servants' Rooms.

The scenery is particularly good, the chain of hills, extending from Dorking to Reigate, bounding the prospect.

DESIGN N°7



PLAN OF THE GROUND FLOOR.

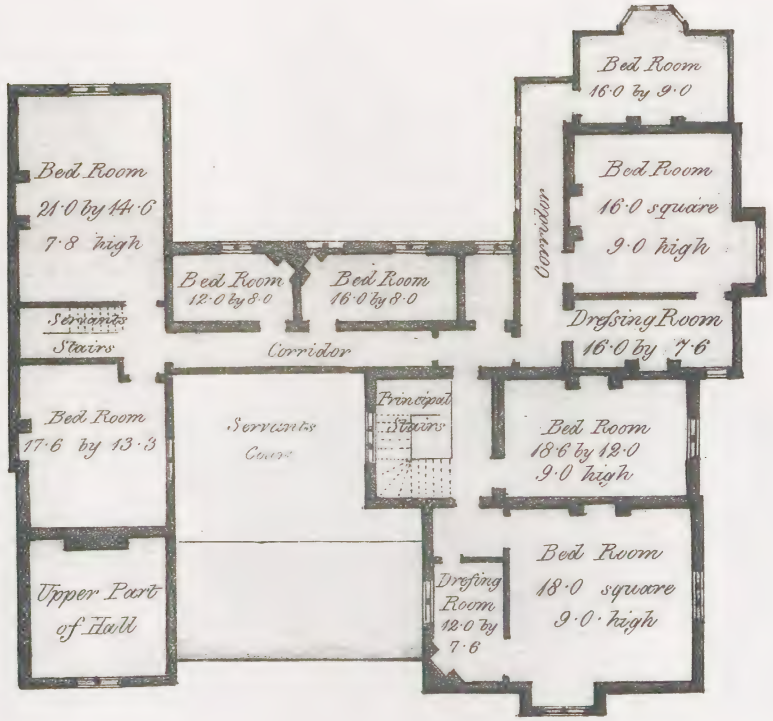
Scale of 10 10 20 30 40 50 feet

G.I'Anderson del. P.F.R. Arch.t

Printed by C. Hullmandel

London Pub.d by Carpenter & Son Old Bond Str.t Dec.r 1825.

DESIGN N.º 7



PLAN OF THE CHAMBER FLOOR.

Scale of 10 — 10 — 20 — 30 — 40 — 50 feet

G.T. Andrews del.t P.P.R. Arch.t

Printed by C. Hullmandel

London Pub.d by Carpenter & Son. 17 Bond Str.t Dec.r 1825.

P. F. R. Arch.t J. G. J. Lithog

Printed by C. Hullmandel.

DESIGN No. 7.

London Pub.d by Carpenter & Son Old Bond St. Dec.r 1825.

P.F.R. Arch.t J.C.J. lithog:

Printed by C. Hullmandel

DESIGN N°7.

London Pub.d by Carpenter & Son Old Bond Street Dec.r 1825.

P.F.R. Arch.t J.G.J. lithog.

Printed by C. Hullmandel

DESIGN N.o 7.

London Pub.d by Carpenter & Son Old Bond St. Dec.r 1825

P.F.R Archt Drawn on Stone by W. Rider

Printed by C. Hullmandel.

DESIGN N°. 7.

London Pub.d by Carpenter & Son Old Bond Street Dec.r 1825.

A.F.R. Arch.t On Stone by J.D. Harding.

Printed by C. Hullmandel.

DESIGN No. 7.

London Pub.d by Carpenter & Son Old Bond Street Dec.r 1825.

F.P.R. Arch.t J.G.F. lithog

Printed by C. Hullmandel

DESIGN N.o 8 THE LODGE.

London Pub.d by Carpenter & Son Old Bond St.t Dec.r 1825.

DESIGN, No. VIII.

The subject of the Seventh Number is a Design in the modern Italian style, the principal story of which is explained by the plate No. 50. It is about to be erected in Ireland, and comprehends an Entrance Hall and Staircase, 22 feet by 16 feet; approached by an external flight of steps, the height of the Basement, and a Loggia 36 feet by 16 feet. Passing through the Hall, a door opens centrally into a Picture Gallery to be occasionally used as a Billiard Room, 36 feet by 18 feet, and 15 feet high. This room will be heated by two fires, and will communicate to the East with the Eating Room, 30 feet by 20 feet; and to the West with the Drawing Room, of the same dimensions. A Library, 20 feet square, forms an inner apartment connected by folding doors with the Drawing Room, and these may occasionally be thrown together. The Gentleman's Room, 20 feet square, is lighted from the North and East, and is connected with the Servant's Staircase.

The lower Story, or Basement, comprehends two best Bed Chambers, a Dressing Room, and Bath Room, with a private entrance to be used in bad weather, when the external flight of steps would be inconvenient. The Housekeeper's Room and Store Room, Servants' Hall and Butler's Pantry, are shown on this plan, with Cellars under

the Loggia. The Kitchen will be a detached building, and will communicate with the House, by a sunk passage arched over and lighted by skylights, concealed in beds of flowers.

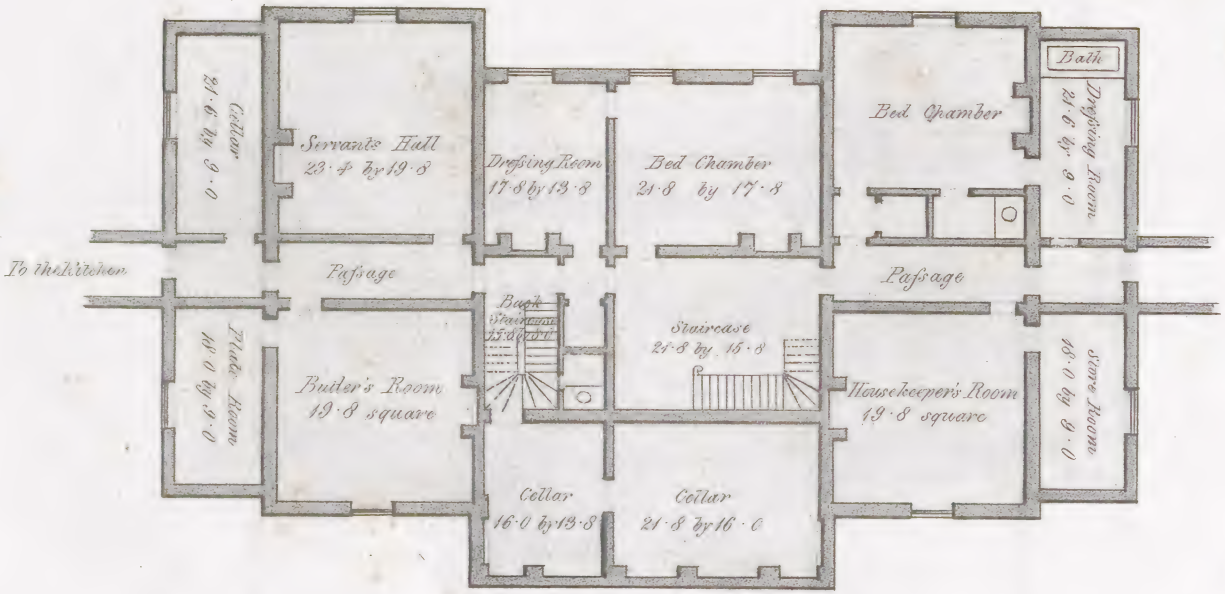
The Chamber Story consists of nine rooms, two of which may be used as Dressing Rooms.

Buildings in this style of architecture have of late years been erected as Villas in various parts of the kingdom, each a servile copy of its neighbour, and it is difficult to create new features, and produce variety in a worn out subject. In composing the present design, the buildings in Genoa have not been forgotten, and upon a larger scale considerable effect might be produced by ornamental terraces, decorated with stone balustrades and vases, features of great importance in that city of palaces. The three celebrated winding streets can never be forgotten by those who have visited "Genoa la Superba."

THE FOLLOWING IS A LIST OF THE PLATES:

No. 49. Plan for the Basement Story.
50. Plan for the Principal Story.
51. Plan for the Bed Chamber Story.
52. North Elevation.
53. South Elevation.
54. Scenic View.
55. Design for the Lodge.
56. The Bath.

BASEMENT STORY.



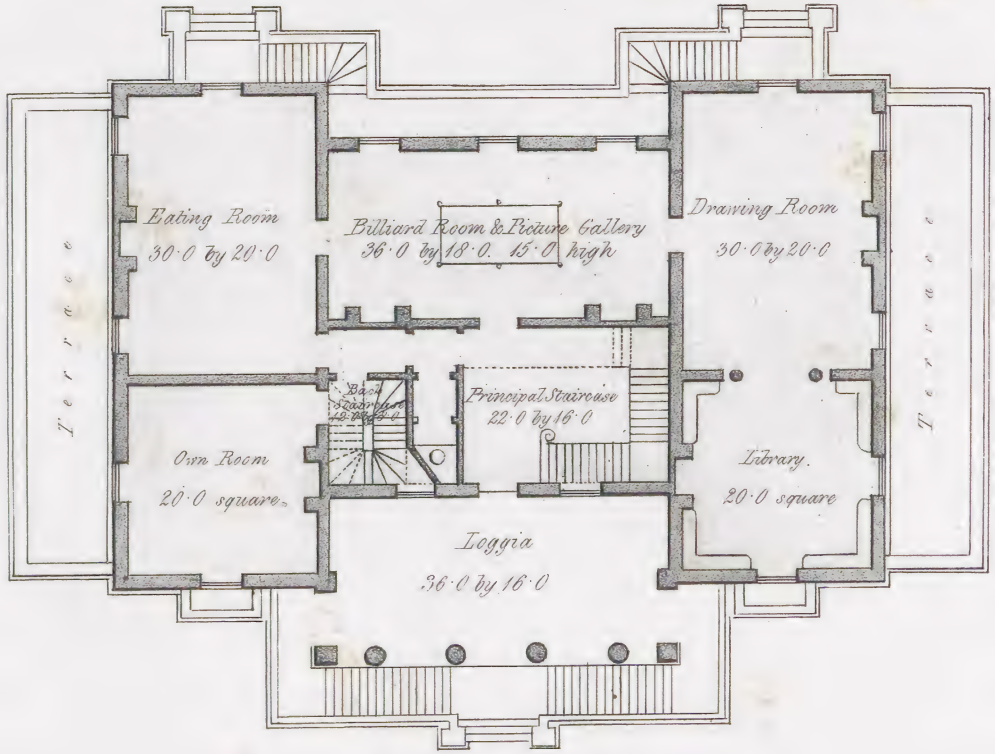
DESIGN N°8

P.F.R. Arch.t J.G.J. lith.og:

Printed by C. Hullmandel

London. Pub.d by Carpenter & Son. Old Bond Street Feb.y 1826.

PRINCIPAL STORY



DESIGN N° 8

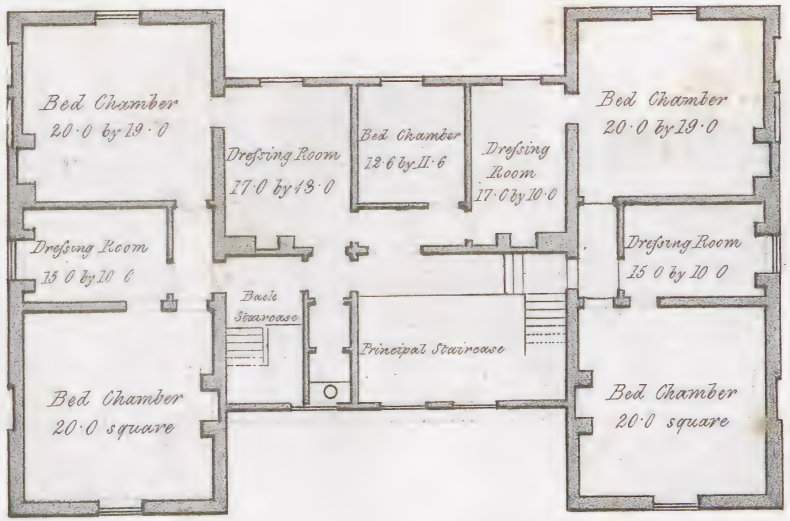
Scale of 10 0 10 20 30 40 50 feet

P.F.R. Arch.t J.G.J. Lithog.

Printed by C. Hullmandel.

London Pub.d by J. Carpenter & Son, Old Bond Street Feb.y 1826.

CHAMBER STORY.



DESIGN No. 8

Scale of 10 0 10 20 30 40 50 feet

P.F.R. Arch.t J. & J. lithog.:

Printed by C. Hullmandel

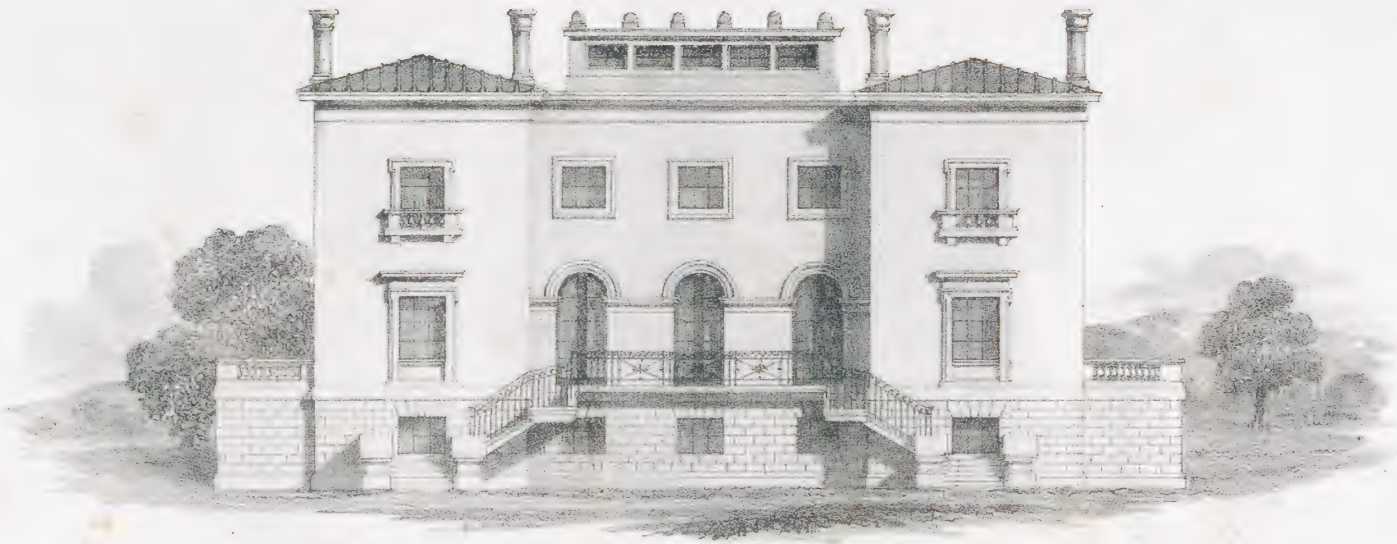
London. Pub.d by Carpenter & Son, Old Bond Street. Feb.y 1826.

P. F. R. Archt. J. G. J. Ebing.

Printed by C. Hullmandel

DESIGN No. 8.

London Pub.d by Carpenter & Son Old Bond Street Feb.y 1826.



Scale of 10 0 10 20 30 40 50 feet

P.F.R. Arch.t J. Gil. lithog.

Printed by C. Hullmandel.

DESIGN N.o 8.

London. Pub.d by Carpenter & Son. Old Bond Street Feb.y 1826.

P. F. R. Archt. Drawn on Stone by J. D. Harding. Printed by C. Hullmandel

DESIGN No. 8.

London. Pubd. by Carpenter & Son. Old Bond Street. February, 1826.

P.F.R. Archt. J.G.J. lithog.

Printed by C. Hullmandel.

DESIGN No. 8. THE LODGE.

London Pubd. by Carpenter Son Old Bond Street Feby. 1826.

J. F. R. Archt. J. G. J. lithog.

Printed by C. Hullmandel.

DESIGN No. 8. THE BATH.

London Pubd. by Carpenter & Son Old Bond St. Feby. 1826.

DESIGN, No. IX.

The style of Architecture, hitherto attributed to the Saxons, is now with greater reason considered to be of Norman origin. The former, a rude race, emerging from their wilds, knew little of civilized life, "tillage itself being almost neglected, and military expeditions being their chief occupation." "They seem indeed to have been anxious to prevent any improvements even in tillage; and the leaders, by annually distributing anew all the land among the inhabitants of each village, prevented them from attaching themselves to particular possessions, or making any such progress in agriculture as might divert their attention from military expeditions." "The Britains under the Roman dominion built twenty eight considerable cities within their province, besides villages and country seats; but the fierce conquerors (the Saxons) threw every thing into its pristine barbarity. Their superstition was of the grossest description; Woden was regarded as the God of War; they were idolators, worshiped the sun and moon, adored the god of thunder under the name of Thor, and believed in spells and enchantments."

"The priests in the heptarchy, after the first missionaries, were wholly Saxon, and almost as ignorant and barbarous as the laity. They contributed little therefore to the improvement of society in knowledge or the arts."

"When Alfred ascended the throne, A. D. 871, he found the English sunk into the grossest ignorance and barbarism: the monas-

teries had been destroyed by the Danes, the monks butchered or dispersed, their libraries burnt, and thus the only seats of erudition totally subverted. This prince, however, invited over the most celebrated scholars from all parts of Europe; he established schools every where for the instruction of his people; he founded, or at least repaired the university of Oxford, and endowed it with many privileges. He set apart a seventh of his own revenue for maintaining a number of workmen whom he constantly employed in rebuilding his ruined cities, castles, palaces, and monasteries."

The foregoing extracts from Hume will serve to shew the state of England under the Saxon dominion, and it will be sufficient to prove that a people thus sunk in ignorance and barbarism could hardly be the authors of the structures hitherto attributed to them. We learn, however, that so early as the year 597 Augustine, a Roman monk, arrived in Britain to preach the gospel, and was created archbishop of Canterbury, and this probably laid the foundation for the improvement of architecture in England. The connection with Normandy advanced the interests of the art, and the conquest at length produced from abroad the rudiments of science, and corrected the rude and licentious manners of the people.

Our Cathedrals and many of our early Churches exhibit beautiful specimens of the style of Architecture in question. The Monastery of St. Cross, near Winchester, is a perfect example. Durham Cathedral and part of St. Alban's Abbey, Waltham Abbey Church; the Nave of the ancient Monastery of St. Frydiswide, now called Oxford Cathedral; the old Conventual Church of Ely; the Churches of Stewkely, in Bedfordshire, Barfreston, in Kent, and Iffley, near Oxford, are all purely of the same period. In Normandy the examples are numerous; and since Cotman produced his interesting work, a valuable addition has been made to our architectural libraries. The French have at length been roused to some exertion,

and they have published their " Voyages pittoresques et romantiques dans l'ancienne France." Pugin is engaged in giving his " Engraved Specimens of the Architectural Antiquities of Normandy," thus completing a series of volumes beautiful in point of execution, and pleasing to all the lovers of art.

In England the only example now remaining of a dwelling in this style is in Norfolk. It is a small Farm House, and among the multiplicity of modern designs this peculiar character, as applicable to domestic architecture, has not been attempted. Perhaps some prejudice may be in existence in opposition to its introduction, and many may consider that the forms of its apertures are inapplicable to our habits. The accompanying plates will serve to shew what success might be expected in attempting to introduce what may now be considered a novelty. The Plan, No. 57, will explain the arrangement of the principal Story; it consists of an entrance Hall, and Billiard Room, 22 feet and 6 inches by 18 feet, two stories in height, communicating with a principal staircase, 20 feet by 18 feet; a Corridor, 6 feet in width, affords access to a morning room, 20 feet by 13 feet 6 inches; a Dining Room, 24 feet by 16 feet; and a Drawing Room, 37 feet by 24 feet; the two former being lighted from the east, the latter from the south; a Gentleman's-Room and Dressing Room complete the principal apartments, the whole of which are 12 feet high. The Offices consist of a Butler's Pantry, Servants' Hall, Housekeeper's Room, Kitchen, &c. The Chamber Story (No. 58) contains five principal Bed Chambers, and six smaller rooms; the upper part of the Tower affords three rooms for servants, and others are provided in a detached building. The Elevations (Nos. 59 and 60), aided by the Scenic Views (Nos. 61 and 62), will shew the variety of form and picturesque accompaniments of which this style is capable; it has been hitherto perhaps too much neglected, and considered as heavy and ugly. Those who have devoted some time and

attention to the subject will not hastily adopt these epithets, and as applied to Churches, it cannot be too much studied or practised*.

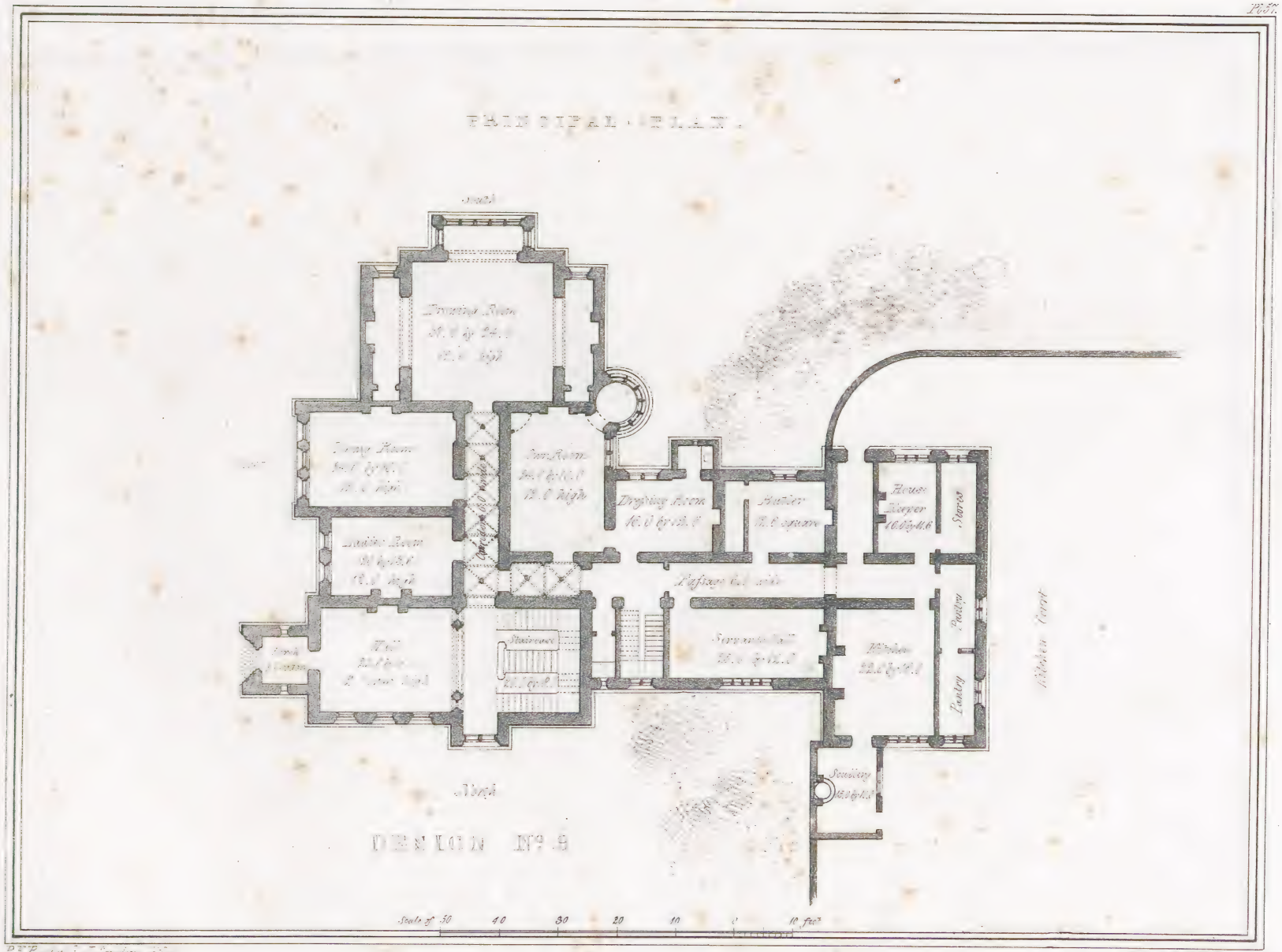
The Plate (No. 63) explains the design for the Hall, and (No. 64) the interior of the Drawing Room. The building is now erecting in Hampshire.

The principal authorities in composing the Design are selected from the following edifices:

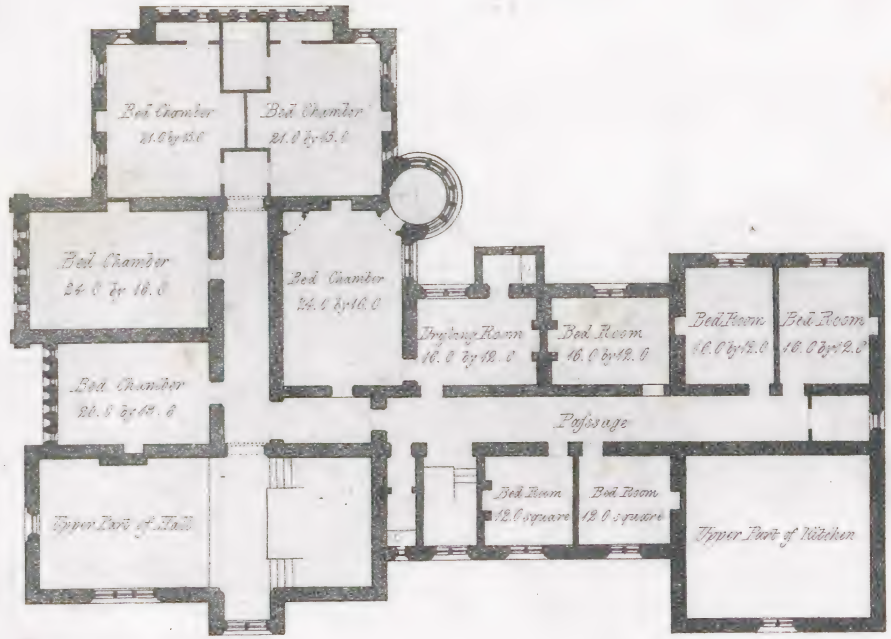
The Monastery of St. Cross.
Iffley Church, near Oxford.
St. Peter's Church, Northampton.
St. Augustine's, Canterbury.
Castle Rising Church, Norfolk.
Lincoln Cathedral.
Stewkely Church, Beds.
St. Joseph's Chapel, Glastonbury.
Croyland Abbey, Lincolnshire.
Barfreston Church, Kent.
Priory Church, Christ Church.
St. George's de Bocherville.
Church of Graville.
The Holy Trinity at Caen.
The Fontaine le Henri near Caen.
} Normandy.

The Plate, No. 57, explains the principal Floor.
58, The Chamber Story.
59, The Entrance Front.
60, The South Elevation.
61, 62, Scenic Views.
63, Interior of the Hall.
64, The Drawing Room.

* The Author has recently restored the ancient Church of Mickleham in Surrey, and has since erected a new one at Leamington Priors near Warwick, both in this style.



London Pub.d by Carpenter & Son, Old Bond Street, April 1826.



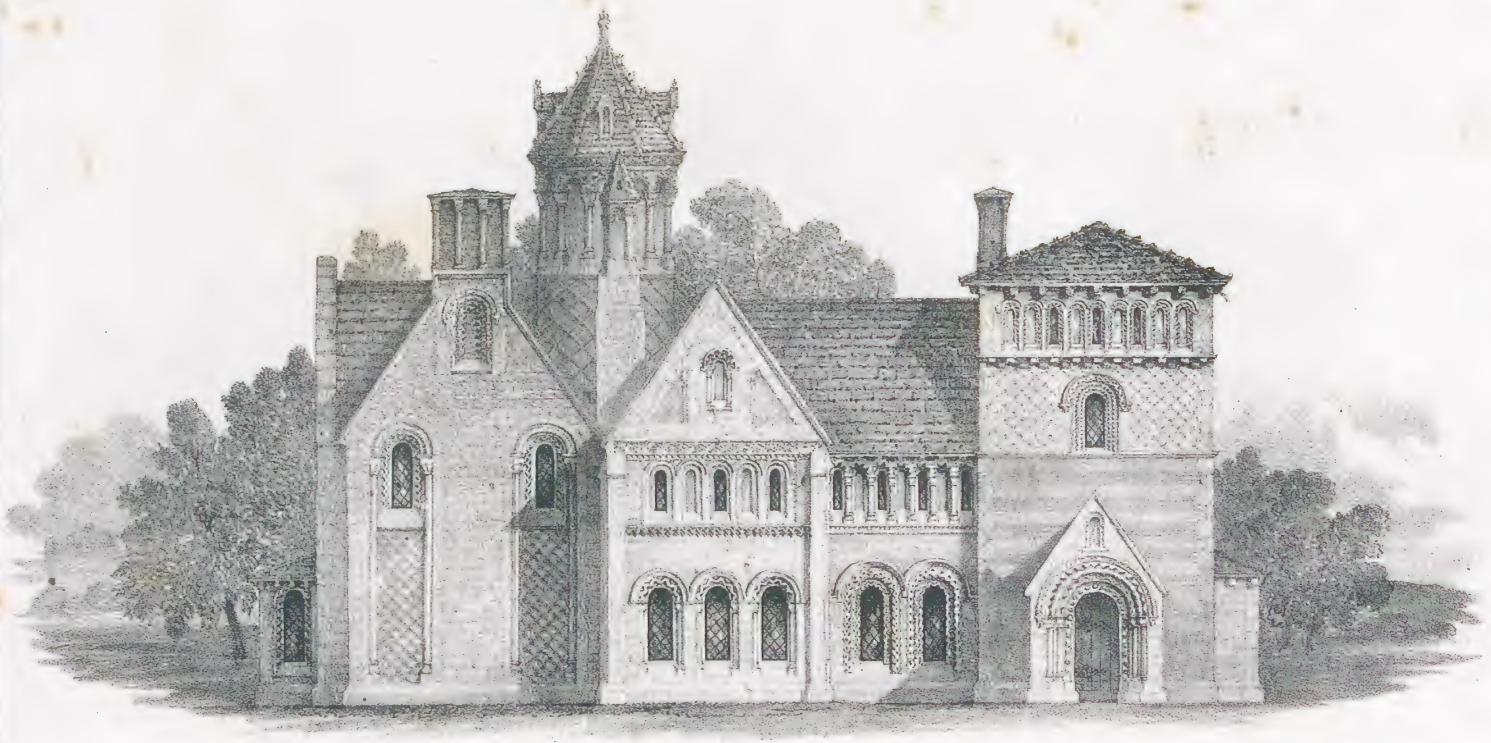
DESIGN No. 9

Scale of 50 40 30 20 10 0 10 feet

F. D. R. Arch.t John Sanders Lithog.

Printed by C. Hullmandel.

London, Pub.d by Carpenter & Son, Old Bond St.t April 1826.



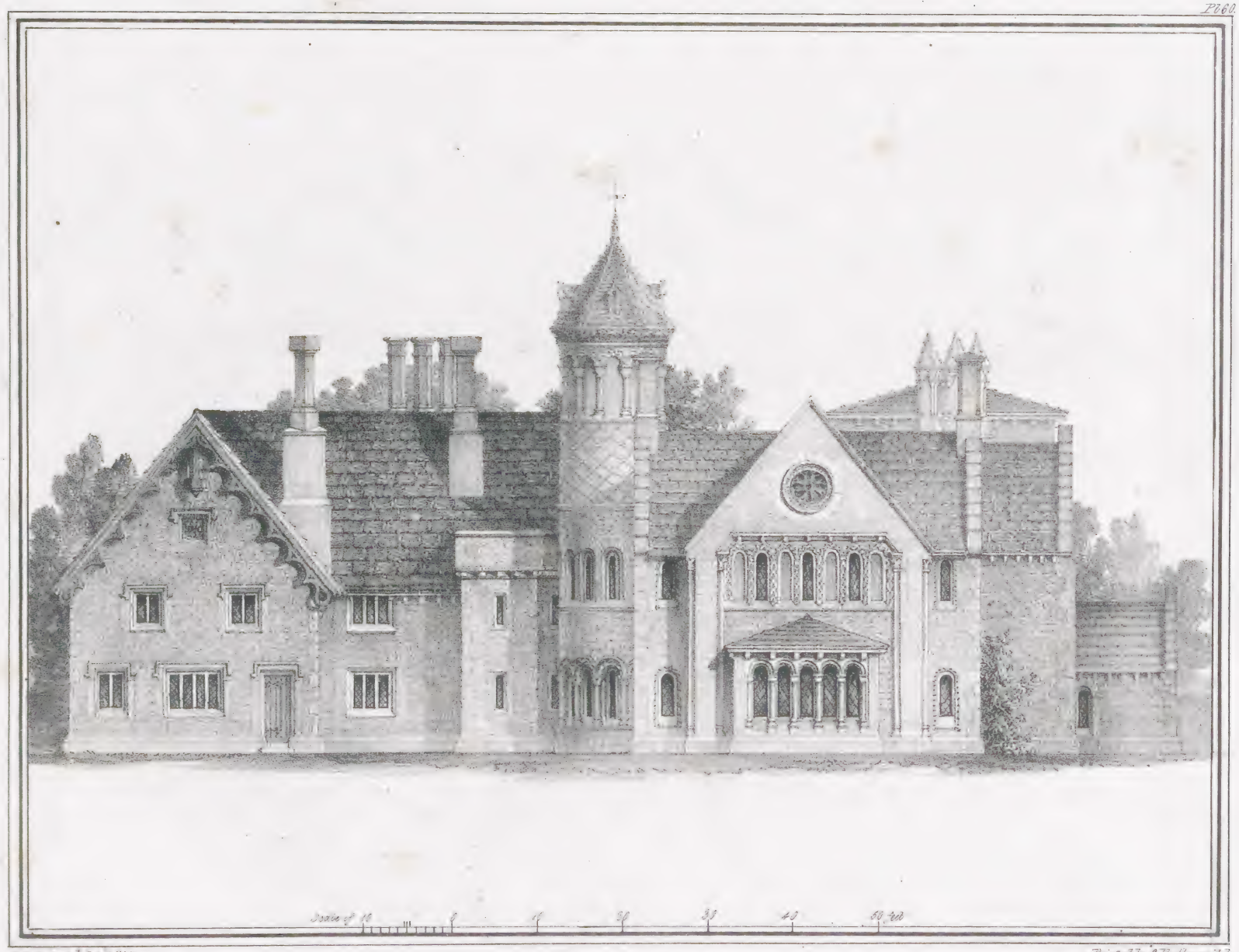
DESIGN Nº 9

Scale of 10 0 10 20 30 40 50 Feet

P.F.R. Archt. J.G.J. lithog.

Printed by C. Hullmandel.

London Pubd. by Carpenter & Son, Old Bond Street. April. 1826.



P. F. P. Arch.t J. G. S. lithog.

Printed by C. Hullmandel.

DESIGN No. 9.

Pub.d by Carpenter & Son Old Bond St. April 1826.

P.F.R. Arch.t Drawn on Stone by J.D. Harding.

Printed by C. Hullmandel.

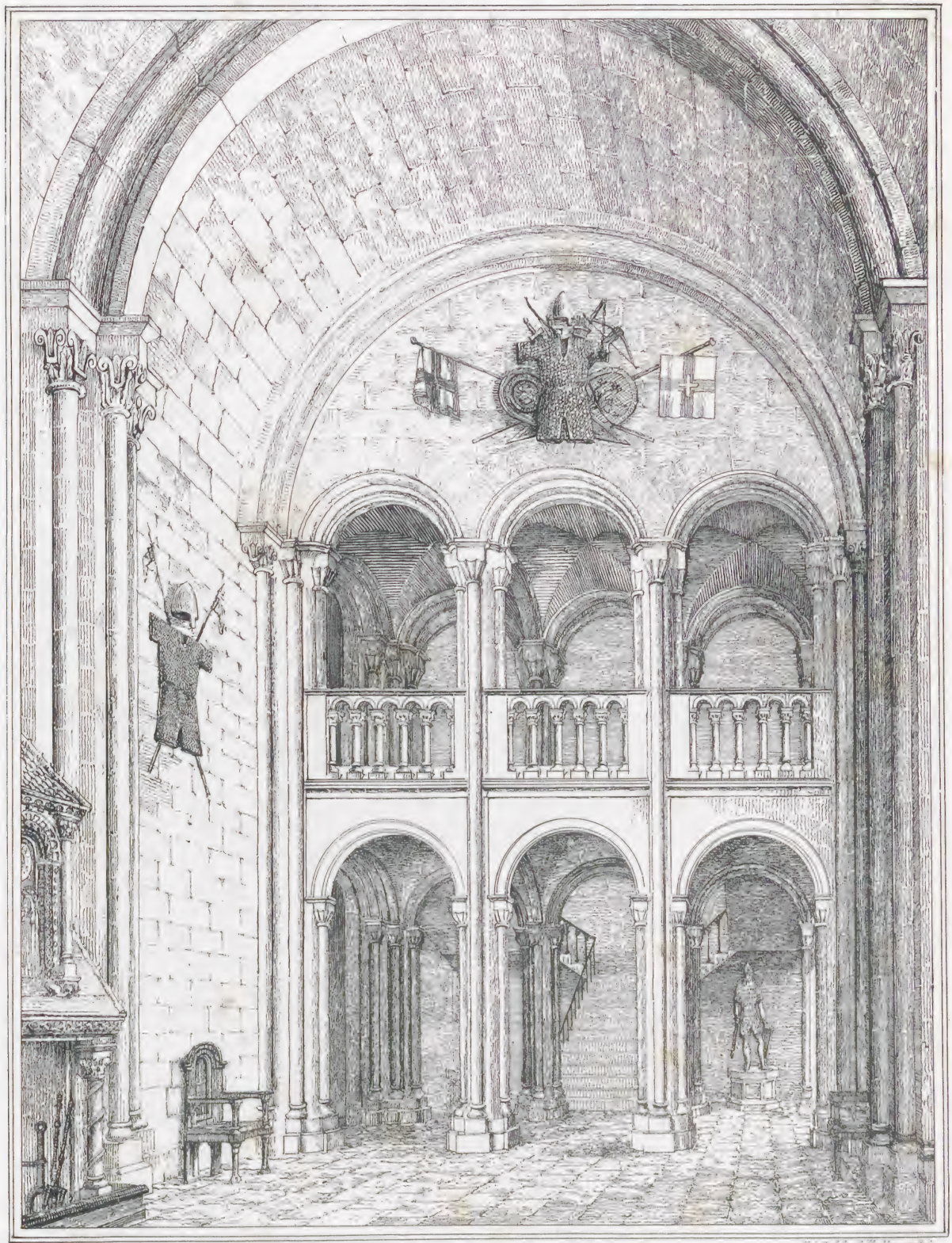
DESIGN No. 9.

London, Pub.d by Carpenter & Son Old Bond Street April 1826.

P. P. R. Arch.ts Drawn on Stone by J. D. Harding. Printed by C. Hullmandel.

DESIGN Nº 9.

London. Pub.d by Carpenter & Son, Old Bond Street, April, 1826.

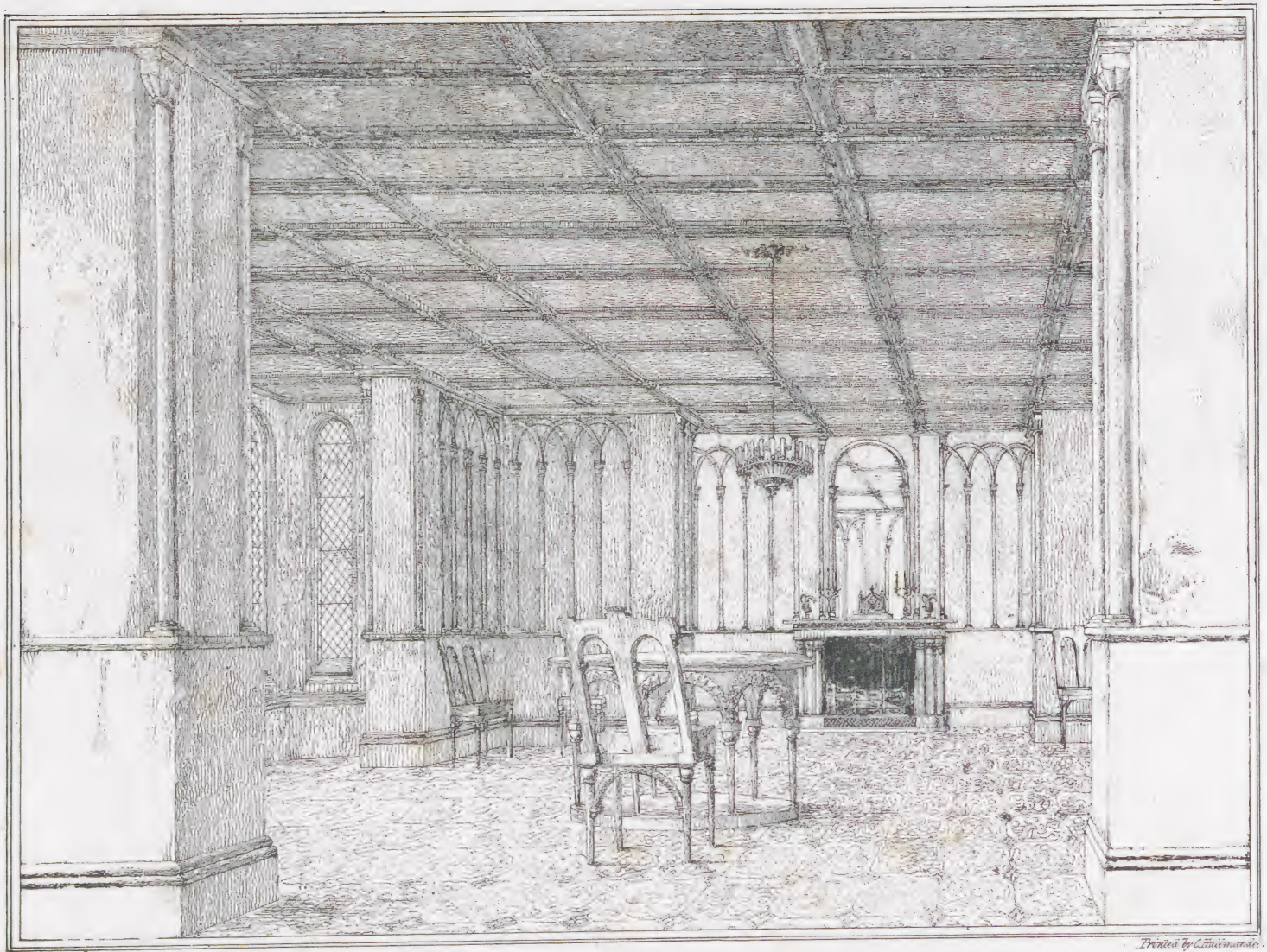


P. F. R. Arch.t J. G. J. lithog

Printed by C. Hullmandel

DESIGN No. 9 THE HALL.

London. Pub.d by Carpenter & Son, Old Bond Street. April. 1826



P.F.R. Archt.

Printed by C. Hullmandel.

DESIGN No. 9. DRAWING ROOM.

London Pubd. by Carpenter & Son Old Bond Street Apr. 1826.

DESIGN, No. X.

Uvedale Price, in his excellent Essay on the Picturesque, argues with much truth and feeling, that union of character cannot be expected to prevail, until the principles of painting are applied to whatever in any way concerns the embellishment of our houses; and that the Architect should combine a general knowledge of his own profession with that of the landscape gardener, and become the "*Architetto-pittore*," in order to render his work perfect as a whole, the building being in harmony with the situation and planting around it. It is certainly necessary that a man should conceive, in his mind's eye, the whole effect of the picture he is about to produce, even before the foundation be laid, and that the house, the form of the ground closely connected with it, and every article of furniture, as far as regards its situation, should be well and sufficiently considered, prior to the commencement of the work, without which success cannot be contemplated. It is evident all this must be the operation of one mind; and although the aid of the landscape gardener and of the upholsterer may be afterwards called in, the great outline of the undertaking should be the work of the Architect. In commencing such a work, embracing so many circumstances, and so much detail, intimately connected as it must be with the future comfort of the proprietor, much time and attention should be devoted to the subject. The plan being well considered, with a reference to other houses similar, in some degree, as to shape and magnitude,

a model should be formed upon a good scale, in order to convey a clear and perfect idea of the object in contemplation. Good scenic drawings should then be made from various points of view, embracing the general features of the country, from which some judgment may be formed as to the effects which may be produced by ornamental planting, and a very perfect conception as to the result imagined by those in any degree accustomed to trials of this nature. It too frequently happens that little regard is paid to these preliminary objects, a failure in some degree is consequently the result; much expense is incurred in moving earth so as to force poor Nature to harmonize with the house, and the upholsterer is driven to much difficulty in adapting his ideas to the taste and judgment of his predecessor.

The foregoing remarks have arisen from a conviction that little regard is paid in the present day to the peculiar character each building should assume, as adapted to its situation. The Design No. X is about to be erected in Yorkshire, on a spot where the surface is much undulated, and greatly enriched by full grown timber trees, the distant scenery being extensive and varied. The highly decorated brick mansions of Henry the VIIth and VIIIth's time have been chosen as the style of building, the centre of the Elevation No. 67 being composed from East Basham House, in Norfolk, the windows and chimneys from Hampton Court Palace, Middlesex, drawn from Pugin's Details. The centre of the Elevation No. 68 is taken from Bishop Longland's Chapel, in Lincoln Minster, the date of which is 1547; it is enriched with a perforated battlement and pinnacles, giving it the appearance of the chapel to the mansion.

The Plan No. 65 will explain the extent of the building. A Porch, 8 feet square, on the Northern side, opens to the Hall 24

feet by 18, from which a Corridor, 10 feet wide, extends to the Garden entrance, in the South front. From this Corridor good access is obtained to the Breakfast Room, 23 feet by 19, and to the octangular Library, 30 feet by 27, the principal Staircase, 27 feet by 22, being on the right hand side, and having a double flight of steps; opposite the door of the Library, and crossing the Corridor, the Drawing Room, 30 feet by 20, is approached, communicating with a Conservatory, 50 feet by 20, the three last named apartments having a Southern aspect. The Eating Room, 30 feet by 20, is lighted from the North, the passage from the offices communicating with it. The Gentleman's own Room and Dressing Room are lighted from the East, having access from the Hall. The interior Court is enriched with a bay window, and buttressed walls, having a fountain in the centre.

The Chamber Story consists of nine Rooms, with five Dressing Rooms, the Servants' Apartments being over the Offices.

The principal Story is 14 feet in height, the Chamber Story being 12 feet.

THE FOLLOWING IS A LIST OF THE PLATES:

No. 65. Plan of the principal Story.
66. Plan of the Chamber Story.
67. Elevation of the South Front.
68. Elevation of the East Front.
69. Scenic view.
70. Interior of the Drawing Room.
71. View of the Interior Court.
72. The Stable Court.

DESIGN N°10.

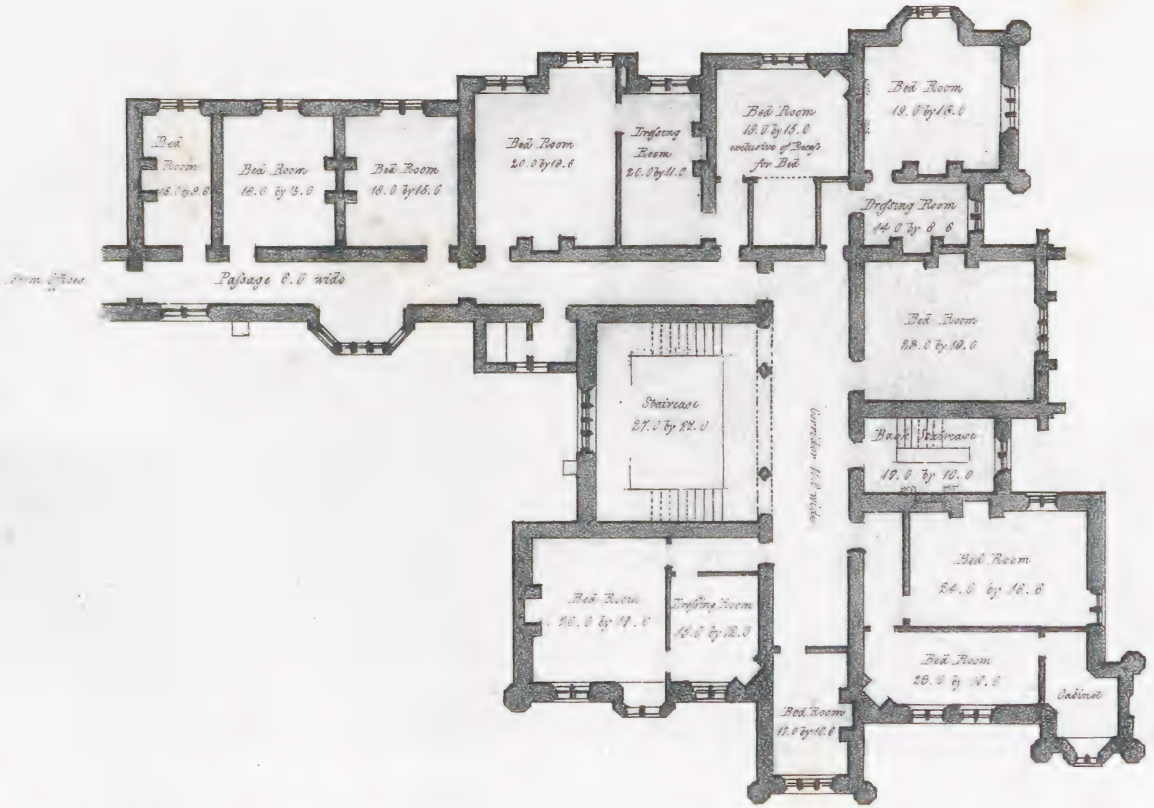
Scale of 10 0 10 20 30 40 50 feet

P.F.R. Arch.t John Sanders lithog.

Printed by C. Hullmandel.

Published by Carpenter & Son Old Bond Street, July 1.st 1826.

CHAMBER STORY


Bed Room
Bed Room 16.0 by 13.0
Bed Room 18.0 by 15.0
Bed Room 20.0 by 19.6
Dressing Room 20.0 by 11.0
Bed Room 18.0 by 15.0 exclusive of Buro's for Bed
Bed Room 19.0 by 15.6
Dressing Room 14.0 by 8.6
Bed Room 18.0 by 10.6
Back Staircase 12.0 by 10.0
Bed Room 24.0 by 18.6
Bed Room 28.0 by 14.0
Cabinet
Bed Room 18.0 by 12.6
Bed Room 18.0 by 17.0
Dressing Room 16.0 by 12.0
Staircase 27.0 by 22.0
Passage 6.0 wide
Corridor 6.0 wide

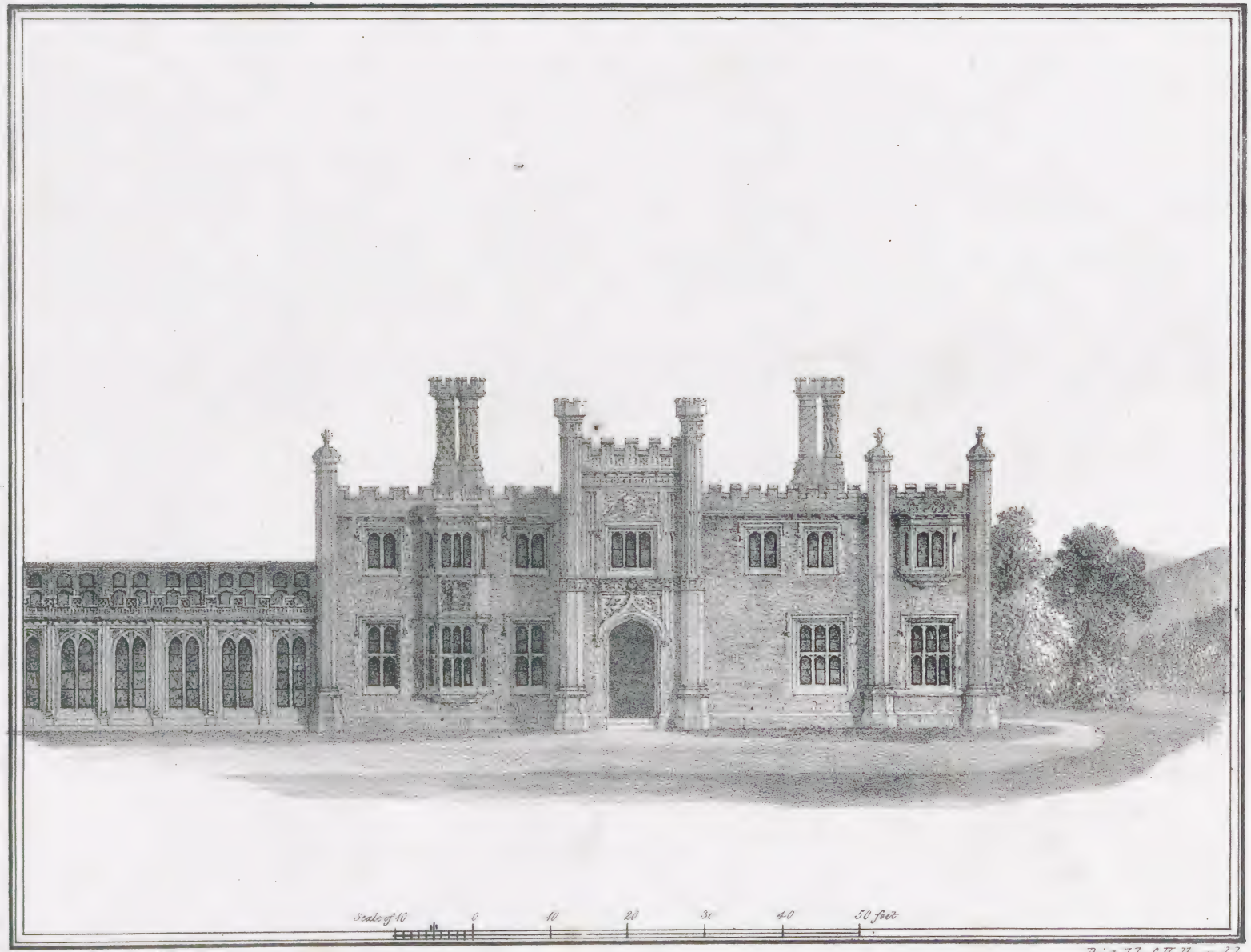
DESIGN N° 10.

Scale of 10 0 10 20 30 40 50 Feet

P.F.R. Arch.t T. & J. Lithog

Printed by C. Hullmandel.

London Publ.d by Carpenter & Son, Old Bond St. July 1826.



P.F.R. Arch.t J.G.J. lithog.

Printed by C.Hullmandel.

DESIGN N°10.

London. Published by Carpenter & Son. Old Bond Street July 1826

Scale of 10 0 10 20 30 40 50 feet

P.F.R. Archt. J. G. J. lithog.

Printed by C. Hullmandel.

DESIGN N°10.

London. Published by Carpenter & Son, Old Bond Street, July 1826.

P.F.R. Archt. Drawn on Stone by J.D. Harding.

Printed by C. Hullmandel.

DESIGN No. 10.

London Pubd. by Carpenter & Son Old Bond Street, July, 1826.

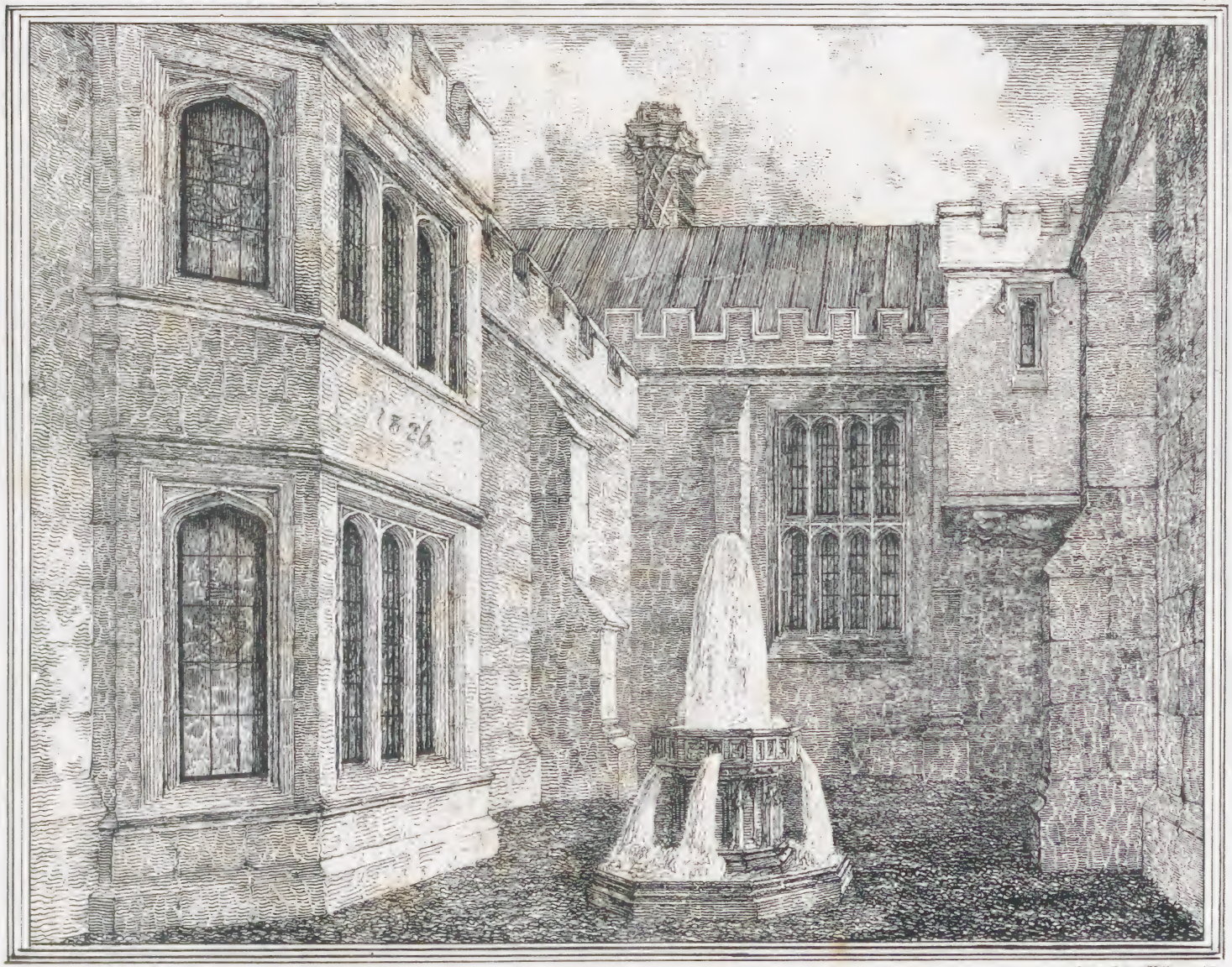
Pl. 10.

P.F.R. Arch.t

Printed by C. Hullmandel.

DESIGN No. 10. THE DRAWING ROOM.

Pub.d by Carpenter & Son Old Bond Street: July 1826



P. F. R. Arch.t J. G. Lau.t

Printed by C. Hullmandel.

DESIGN No. 10. INTERIOR COURT.

London Pub.d by Carpenter & Son Old Bond Street July 1826.

DESIGN N°10. THE STABLES.

Pub.d by Carpenter & Son. 10 Old Bond Street. July 1821.

DESIGN, No. XI.

The age of Elizabeth produced a new era in Architecture, of which we have still many examples in this country, the deeply embayed windows, and galleries of great length, being the chief characteristics. With the reign of Henry the VIIIth however the purity and elegance of *Gothic* Architecture (as it is still called) ceased, Hans Holbein having introduced an imitation of the Italian, creating a jumble of the most heterogeneous forms. Longford Castle, in Wiltshire, is a remarkable instance of this debased style, the front being decorated with caryatides, rustic pilasters, and balustrades. It was erected by Sir Thomas Georges in 1591, his lady the Marchioness Dowager of Northampton being one of the maids of honour to Queen Elizabeth. Oxnead Hall, in Norfolk, is a purer example; but the celebrated Tower of the schools at Oxford, erected in 1613, affords a most extraordinary instance of the extreme absurdity to which this style had then been carried, the imperfect forms of Italian architecture being mixed up with turrets, pinnacles, and battlements. Longleat, Wollaton Hall, and Audley-End, are all in the same impure style; and the front of Charlton House, in Wiltshire, is said to have been designed by Inigo Jones before he had studied the works of Palladio. This pedantic affectation of Italian taste became the fashion of the day, the stream was irresistible, and many of our cathedrals and churches were debased by altar screens of impure design. Even the venerable cathedral of St. Paul was disfigured by a portico of Corinthian columns

added to its western entrance, by Inigo Jones; and Sir Christopher Wren, in his Parentalia, censured the works of the preceding age as *Gothic* and barbarous. His towers at Westminster Abbey, and the Church of St. Mary at Warwick, prove how little he understood the style he condemned, although in other branches of his art his judgment was unquestionable.

The great attention paid to our Cathedrals during the last thirty years, and the care and good taste with which they have been restored, proves how considerable a change has been effected in public opinion. Yet we still see the corruptions of James the First's time occasionally introduced, and twisted columns and caryatides usurp the place of purer features. The building described in the accompanying plates is about to be erected in Gloucestershire, with the exception of the grotesque tower in Plate 75, introduced merely to elucidate the foregoing observations. The authorities for the composition are taken from the following places:

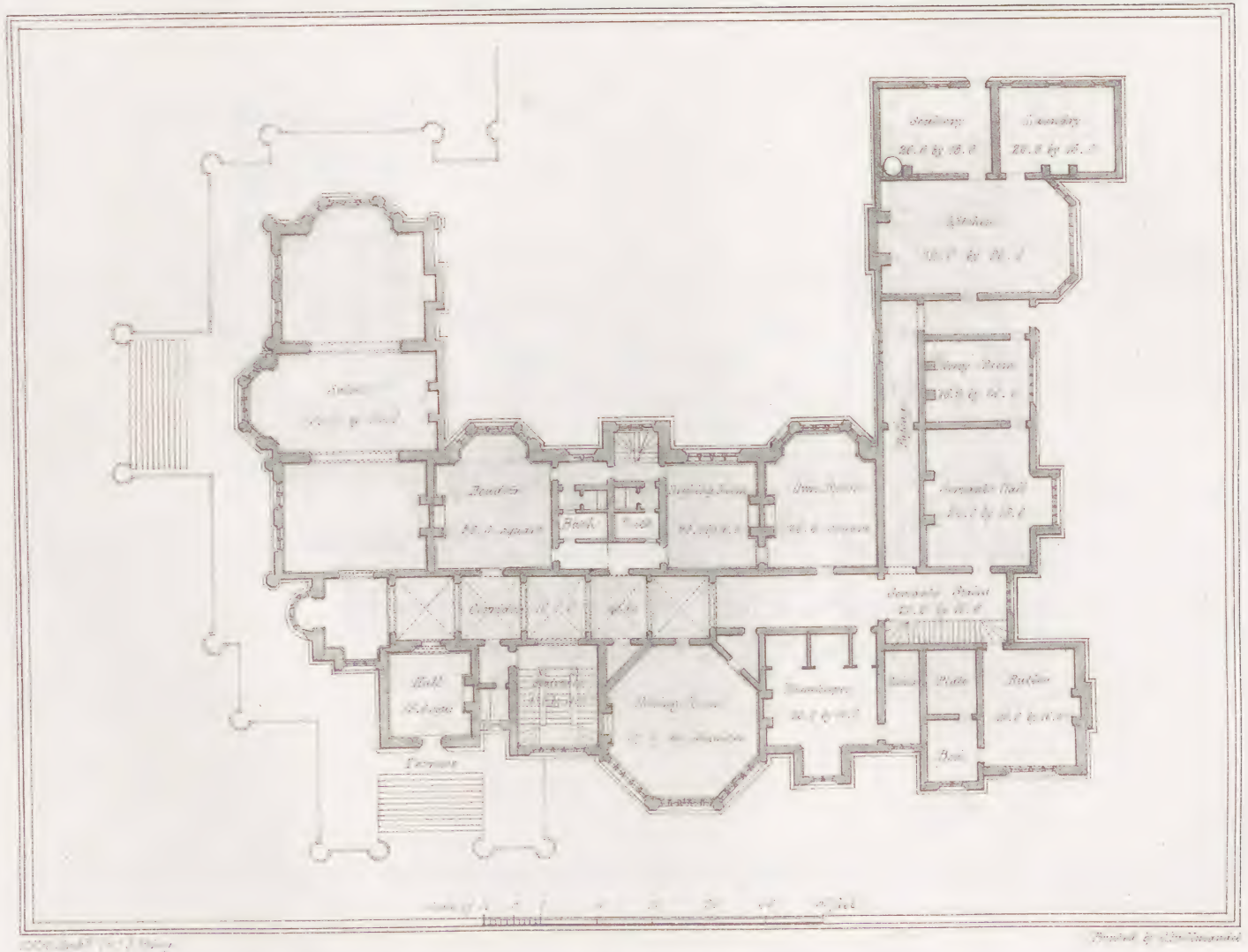
Longford Castle, Wiltshire.
Longleat, Wiltshire.
Wollaton Hall, Nottinghamshire.
Browsholme Hall, Yorkshire.
New House, near Coventry.
Oxnead Hall, Norfolk.
Old House at Islington.
Audley-End, Essex.

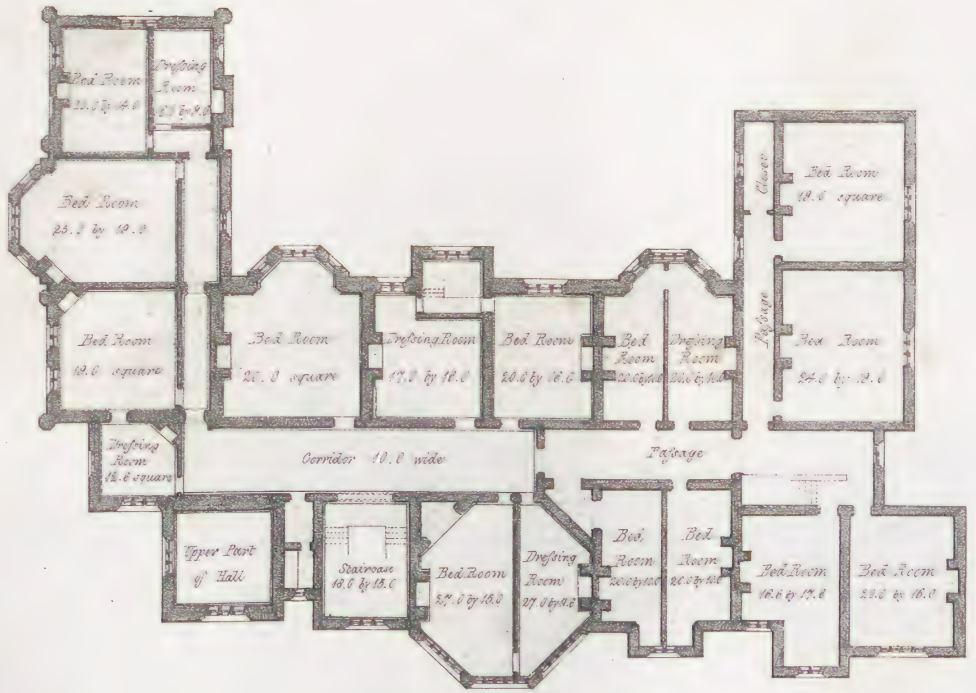
The Ground Plan will comprehend an Entrance Hall and Staircase, a Saloon, or Library-Drawing Room, in three compartments, 60 feet by 24, exclusive of the bay windows. An octangular Dining

Room, 28 feet in diameter; a Boudoir, or Lady's Morning Room opening to the Flower Garden, 20 feet square, with a Gentleman's Room, Dressing Room, and Bath. A Corridor, or Gallery, 10 feet in width, affords good access to all these apartments, and communicates with the Offices, consisting of a Butler's Pantry, Bedroom, and Plate Closet; a Housekeeper's Room with large Closets for Stores, Linen, China, &c.; a Servant's Hall and Livery Room, Kitchen, &c. &c. The Chamber Story comprehends 8 Bed Chambers, and 6 Dressing Rooms, the Servants being placed over the Offices. The body of the house is raised on a terrace, in order to keep the rooms dry, and for the sake of effect. From this Terrace handsome flights of steps conduct to the Flower Garden.

THE DESIGN, No. XII.

The Garden House was erected last year near the spot where the Design, No. XI. is proposed to be built. It comprehends an Entrance Hall, 14 feet by 8, with a Sitting Room, 14 feet square, and two Bed Chambers over, 15 by 14, a Servant's Room being attached. It is a stone building, and the work has been beautifully executed.


Scullery
Laundry
Kitchen
Dressing Room
Bath
Hall
Terrace
Plate
Bed
Rubber



Scale of 50 feet

F.F.R. Arch.t S.S. lithog.

Printed by C Hullmandel

DESIGN N°11.

London Published by Carpenter & Son Old Bond Street 1827.

P. N. R. Arch.t S.G.S. Lithog.

Printed by C. Hullmandel.

DESIGN No. 11.

London. Published by Carpenter & Son, Old Bond Street Oct.r 1826.

Scale of 50 100 feet

P. F. R. Archt. J. G. J. lithog:

Printed by C. Hullmandel

DESIGN No. 11.

London, Published by Carpenter & Son, Old Bond St. Octr. 1896.

R.F.R. Archt. J. G. J. lithog.

Printed by C. Hullmandel.

DESIGN No. 11.

London Published by Carpenter & Son, Old Bond Street October 1826.

P.F.R. Arch.t J.D. Harding delin.

Printed by C. Hullmandel.

DESIGN No II.

London. Published by Carpenter & Son, Old Bond Street, Oct.r 1829.

P.F.R. Archt. J.D. Harding lithog.

Printed by C. Hullmandel.

DESIGN No. 11.

London, Published by Carpenter & Son, Old Bond Street, Octr. 1826

P.F.R. Arch.t J. G. J. lithog.

Printed by C. Hullmandel.

DESIGN No 10.

London Published by Carpenter & Son, Old Bond Street, October, 1826.

DESIGN, No. XIII.

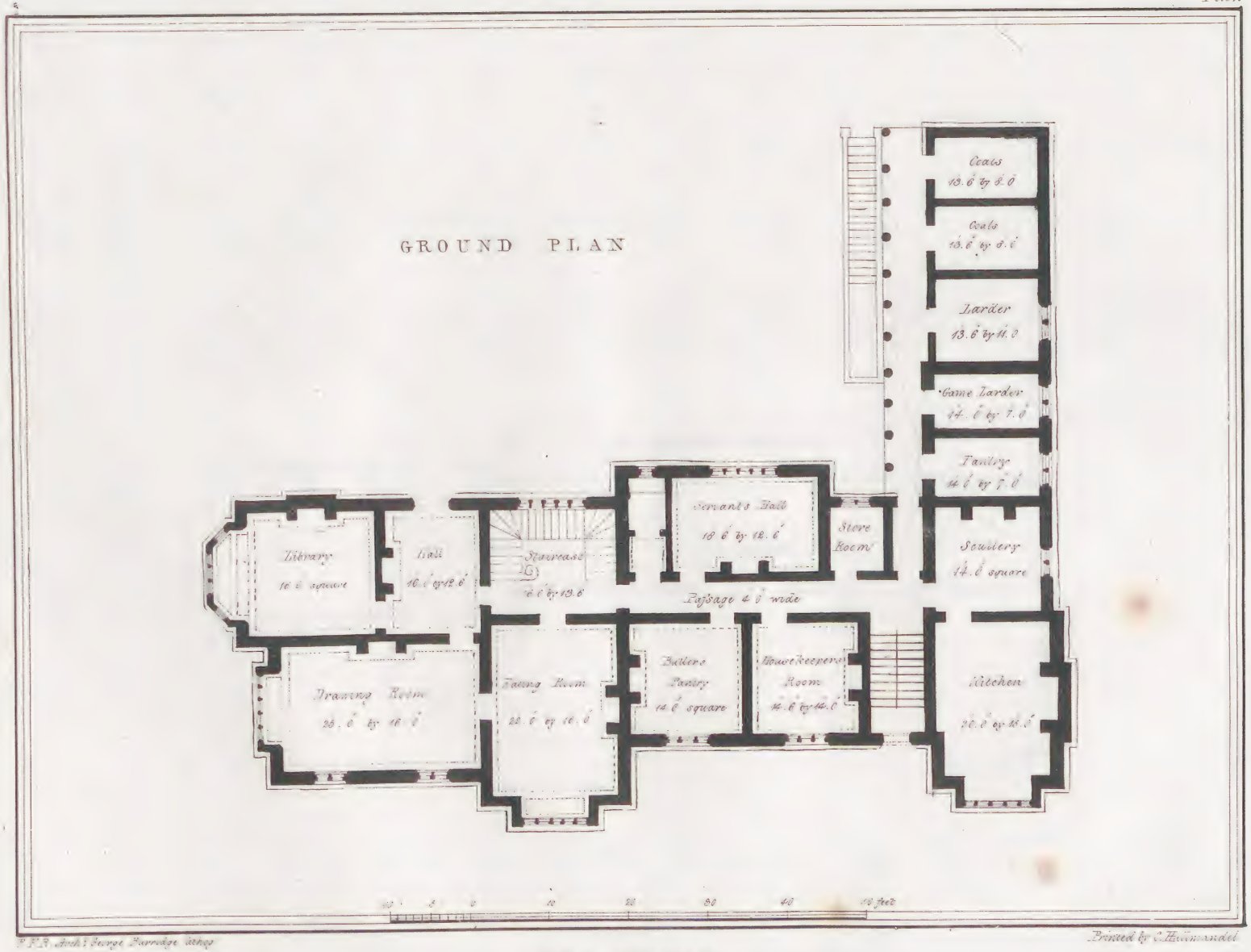
It is worthy of remark that from the reign of King Edward the Ist to the time of Henry the VIIth, although the art of brickmaking was well understood by the Romans, the practice was discontinued*. During this long period, timber, with lath and plaster, and thatch, constituted the materials for erecting the inferior class of buildings. Many of these still exist, curiously illustrative of the times in which they were built; for even in these humble dwellings distinct periods of art may be traced by the discerning antiquary, and elegant specimens discovered, worthy of being rescued from the rude hand of the destroyer. Much fancy and taste was frequently displayed in the mode of framing the timber work, in the ornamental barge-boards, the pendants, and finials; of which an excellent example has been preserved by Mr. Britton in his Architectural Antiquities (Vol. ii. p. 82). Many examples also remain in Exeter, Salisbury, Bristol, Chester, Hereford, Coventry, Ipswich, and Manchester. In Smith's Ancient Topography of London some interesting plates are given, showing the progress of this art, and particularly exhibiting the ornamental plaster work which prevailed during the reign of Charles the Ist.

* See an Essay by Dean Littleton in Archæologia, vol. i. p. 140; and another by Mr. Essex, in vol. iv.

The House of which the Design No. XIII is the subject consists of an Entrance Hall, 16 feet by 12 feet 6 inches; a Library, 16 feet square; a Drawing Room, 25 feet by 16 feet; and an Eating Room, 22 feet by 16 feet, the dimensions being independent of the bay windows. The Offices comprehend a Butler's Pantry, Housekeeper's Room, Servants' Hall, Store Room, and Kitchen, Scullery, Pantry, Larder, &c. The Chamber Story contains 5 Bedrooms, a Dressing Room, and Nursery, with 5 Servants' Rooms. The Plate No. 87 exhibits a View of the Lodge, and No. 88 a Design for the Stables. The building is now erecting in Yorkshire.

THE FOLLOWING IS A LIST OF THE PLATES:

No. 81. Ground Plan.
82. Chamber Plan.
83. South Elevation.
84. West Elevation.
85. Scenic View.
86. View of the Offices.
87. The Lodge.
88. The Stables.



P. F. R. Arch.t George Burridge lithog.

Printed by C. Hullmandel

DESIGN No. 13.

London. Pub.d by Carpenter & Son. Old Bond Street Jan.y 1827.

CHAMBER PLAN

DESIGN No. 15

P. F. R. Archt. G. Burridge lithog.

Printed by C. Hullmandel

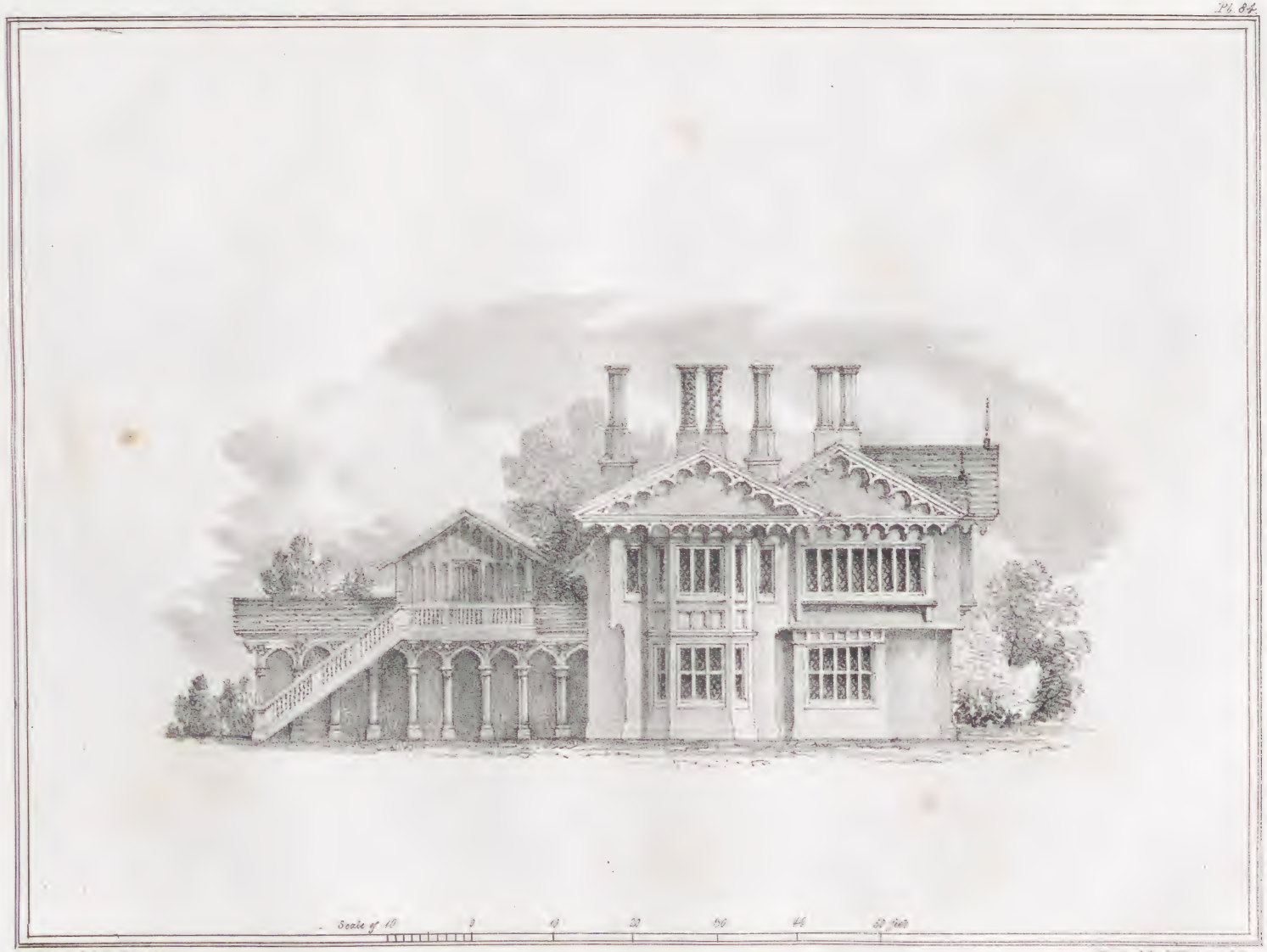
London Publ. by Carpenter & Son Old Bond Street Jan. 1. 1827

P. F. R. Arch.t J. G. Sidney.

Printed by C. Hullmandel.

DESIGN No. 12.

London. Pub.d by Carpenter & Son, Old Bond Street, Jan.y 1827.



P.F.R. Archt. J. G. J. lithog.

Printed by G. Hullmandel

DESIGN No. 18.

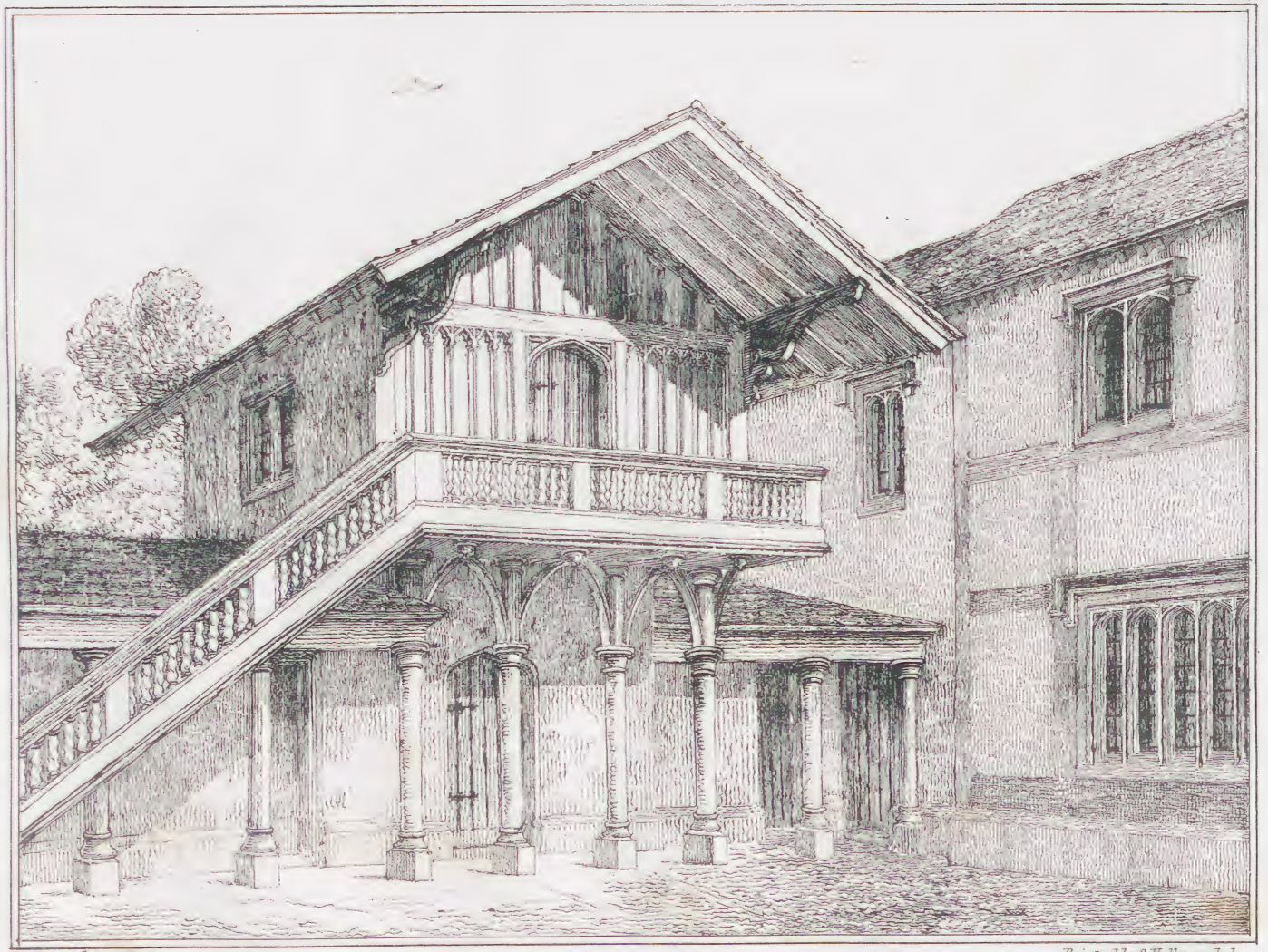
London Published by Carpenter & Son, Old Bond Street. Jany. 1827

P.F.R. Arch.t Drawn on Stone by J.D. Harding.

Printed by C. Hullmandel.

DESIGN Nº 13.

London Pub.d by Carpenter & Son, Old Bond Street, January 1827.



P.F.R. Archt. J.G.J. lithog.

Printed by C. Hullmandel.

DESIGN No. 13.

London. Pubd. by Carpenter & Son, Old Bond Street. Feby. 1827.

P.F.R. Archt. J.G.J. lithog:

Printed by C. Hullmandel

DESIGN No. 14. THE LODGE. PL. 8.

London. Published by Carpenter & Son, Old Bond Street. January, 1827.

P.F.R. Arch.t J. & J. Lithog

Printed by Schulmandel

DESIGN No. 15. THE STABLES. PL. 88.

London. Published by Carpenter & Son, Old Bond Street. Jan.y 1827

DESIGN, No. XVI.

" L'Italie, cette belle patrie des arts, offre une si singulière variété dans le caractère de son architecture, qu'à ne considérer que le style des édifices, on croirait placées à des distances immenses les unes des autres, des villes qui se touchent. C'est ainsi que Venise et Padoue, Turin et Gênes, présentent un aspect si différent."

The "Architecture Toscane," published in Paris in 1806, fully justifies the author of the foregoing observation:—the Palazzo Pitti, erected in Florence by a citizen of that name, about the year 1435, was the work of Filippo Brunelleschi. The Strozzi Palace, in the same city, was erected about the year 1489, by Benedetto da Maiano, an architect and sculptor. The external appearance of these edifices indicates great strength, and they are peculiar for an originality of character arising from the disturbed period during which they were built. The form of the windows in the last mentioned building, those in the Spannocchi Palace at Sienna, and more particularly in the Palazzo Publico of the latter place, exhibits the progress of art; and they are interesting to the architect and antiquarian, inasmuch as they serve to explain the close connexion one style had with that of a former age. The remains of Dioclesian's palace at Spalatro still exhibit evidences to the same effect; and

Dallaway, in his "Observations on English Architecture," observes, that "the capitals of the external pilasters at the Duomo of Sienna, are composed chiefly of grotesque heads of beasts and monsters, instead of foliage."

The Campanile is a feature peculiar to Tuscan Architecture, and its form establishes local recollections. In the works of the great Italian masters it is frequently introduced.

The façade of the Guadagni Palace is a curious example of Florentine Architecture. It is attributed to Brunelleschi; and the open gallery at the top is peculiar to the country.

The Design, No. 16, is formed upon an Italian model. It comprehends upon the principal Story an Entrance Hall and Staircase, 20 feet square, approached by a Loggia on the North, and connected by a Corridor, 10 feet wide, with a Dining Room, 30 feet by 20, and a Breakfast Room, 20 feet by 19. The Drawing Room, open to the South, measures 30 feet by 20, and communicates with a Library, at the eastern extremity, of the same size, and by a Gallery at the west end, 30 feet by 12, with a Gentleman's Room, 23 feet by 15. The surface of the ground upon which the building is proposed to be situated, is much varied, and the pictorial effect consequently produced is favourable to the style of architecture. The building is placed on a terrace, enriched with handsome flights of steps, and surmounted by a ballustrade. The perspective views indicate the general effect of the composition.

The Chamber Story contains five principal rooms, and three Dressing Rooms, with a similar number on the Story above. The

wing of Offices comprehends the usual Apartments, with a sufficient number of Servants' Rooms.

THE FOLLOWING IS A LIST OF THE PLATES:

No. 89. Principal Story.
90. Bedchamber Story.
91. The Entrance Front.
92. The South Front.
93. The East Front.
94. Scenic View.
95. Ditto.
96. The Corridor.

GROUND PLAN

P.F.R. Archt. C.B. Tabley

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DESIGN No. 16.

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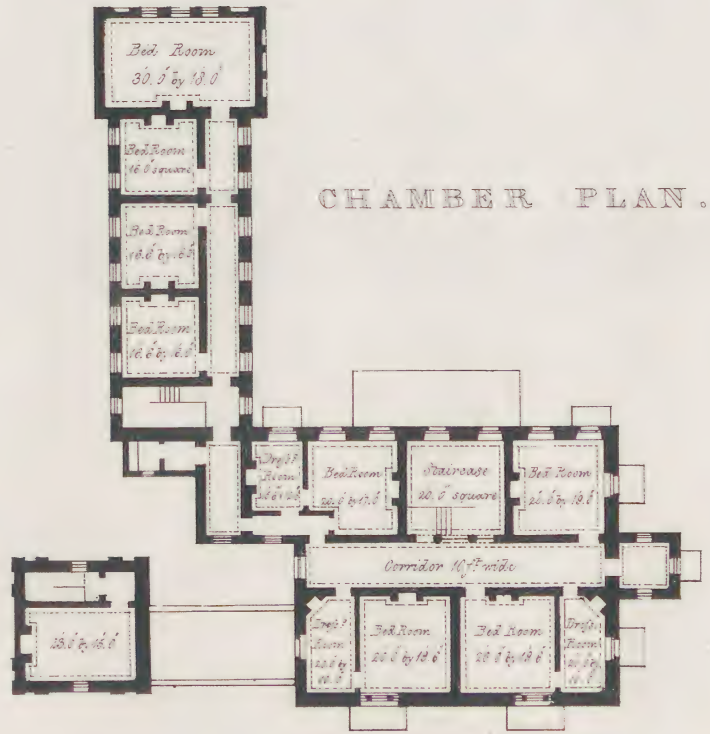

CHAMBER PLAN.

DESIGN No. 16.

10 5 0 10 20 30 40 50 60 70 80 90 100 feet

P. H. R. Arch.t G. B. Ethog

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London, Pub.d by Carpenter & Son, Old Bond Street, March 1827.

P. F. R. Archt. J. G. J. Lithog

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DESIGN No. 16.

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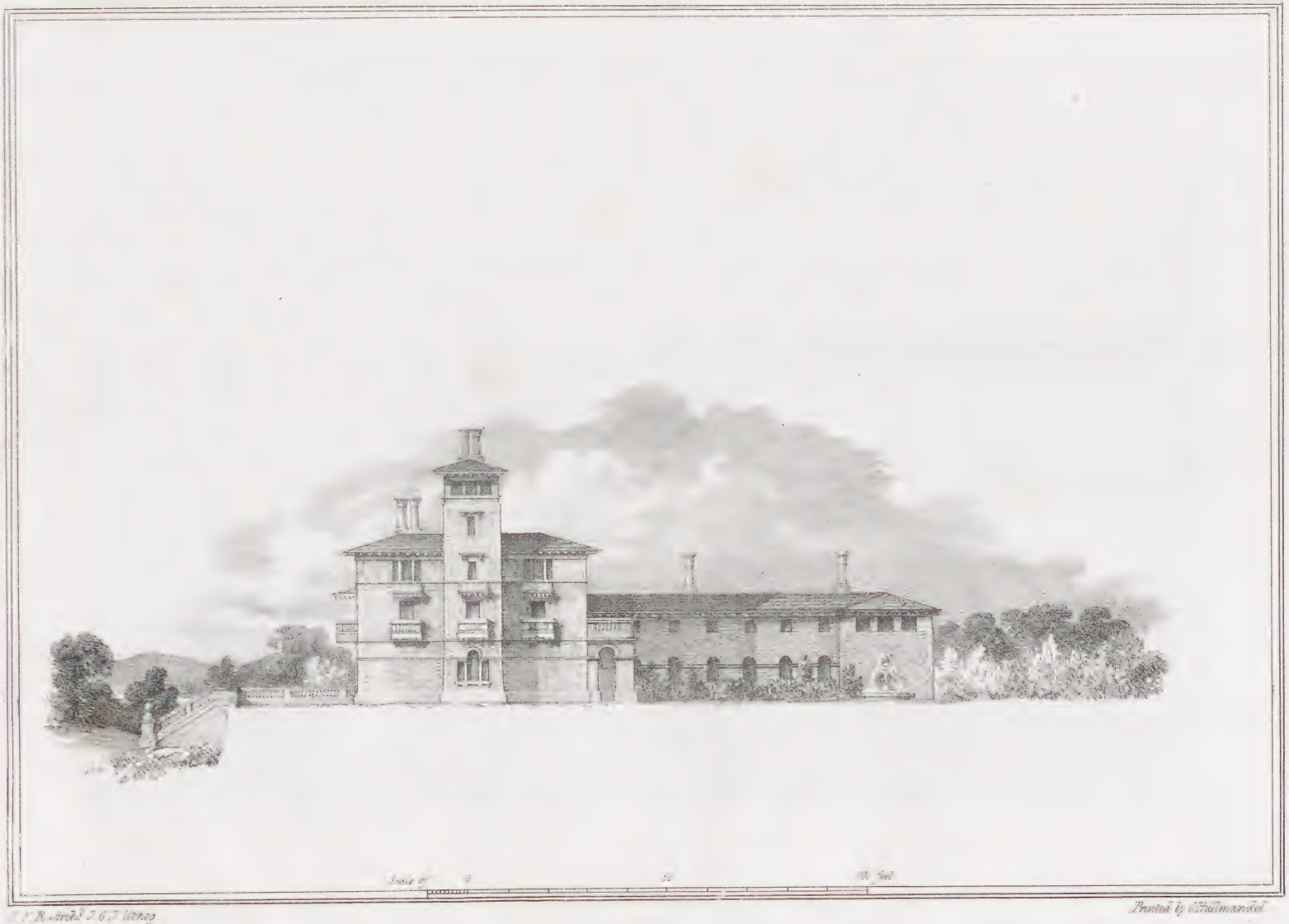
Drawn by J. G. J. Lithog.

Printed by G. Hullmandel.

DESIGN No. 16.

London Published by Carpenter & Son, Old Bond Street, April, 1827.



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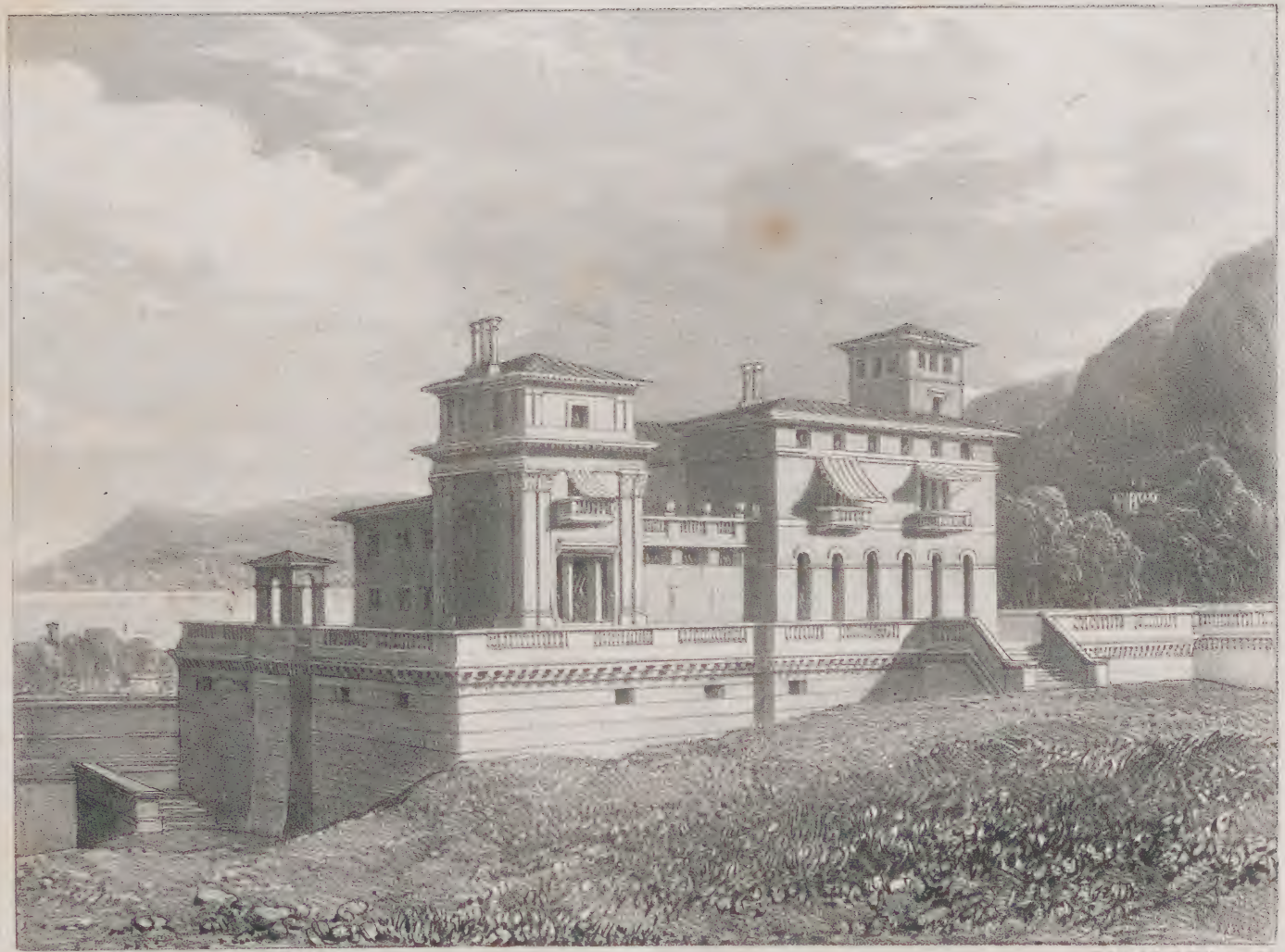

P. F. R. Arch.t Drawn on Stone by J. D. Harding

Printed by C. Hullmandel

DESIGN No. 16

London Published by Carpenter & Son, 8 Old Bond Street March 1827.

F.F.R. Arch.t on Stone by J.D. Harding.

Printed by C. Hullmandel.

DESIGN No. 16.

London. Published by Carpenter & Son, Old Bond Street. 1827.

P. F. R. Arch.t G. Burridge del. et sc.

Printed by C. Hullmandel

DESIGN No. 15 THE CORRIDOR.

London Published by Carpenter & Son, Old Bond Street, March 1827.

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